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# The ART NEWS

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## Modern Art for New York University

Gallery of Contemporary Art  
Will Be First in America.  
A. E. Gallatin's Collection on  
Permanent Loan.

Announcement has just been made by General Charles H. Sherrill, director of the Department of Fine Arts of New York University, of the opening in December of a permanent gallery devoted to contemporary art. It will be situated on the ground floor of the Main Building of the University, 100 Washington Square East.

The paintings and drawings, about eighty in all, which will form the opening exhibition, will all of them be lent from Mr. A. E. Gallatin's collection. With one exception, a watercolor by Cézanne, all of the pictures are the work of living men. All future acquisitions will be made from among the works of men living at the time of purchase.

The gallery will be under the direction of Mr. Gallatin who, with Mr. Henry McBride, is the committee. The works of art which will be shown at the opening and all those which Mr. Gallatin may add will be on permanent loan to the University. It is expected that loans or gifts will be made by other collectors and, in addition to the permanent installation, special exhibitions of painting and sculpture are contemplated. The gallery will be open every weekday to the public without charge.

In all announcements the work "museum" has been avoided. It has been felt that museums are too often associated with mausoleums in the public mind and it is the wish of the sponsors and director to make the gallery an informal institution which will be a meeting place for those interested in living art.

No public gallery of this character exists in America today. Although a few museums have added contemporary paintings to their collections these have most often been of minor interest and reactionary tendency or have been but a very small part of the museum's exhibits.

Other University Museums have been chiefly concerned either with archeology, as at Pennsylvania, or with medieval and renaissance art. The new Gallery in New York will therefore perform a service for which the need has long been felt. By confining its acquisitions to the work of living men it will not be in competition with other public institutions but will be a complement to the valuable work in which they are engaged. It will be a place where artists, students and collectors can see a representative selection of the most vital forms of contemporary art.

The plans and policies of the gallery were outlined this week by Mr. Gallatin in an interview with a member of The Art News staff.

"The new gallery," said Mr. Gallatin, "will be international in character. I am interested in good pictures, whatever their source and while we shall make every effort to encourage American art there will be no nationalistic propaganda. We shall set a high standard and hope to have representative pictures by every living artist who merits it. It is probable that most of our special exhibitions will be of American painters, but that can only be decided as occasion arises.

"We shall be especially interested in seeking out young men who have not yet been generally recognized. The formation of a collection is to me an adventure. It is much more exciting

(Continued on page 2)



"PORTRAIT OF MRS. LAMBARDE"

This portrait has just been brought to New York by Mr. Dudley Tooth of London

By GEORGE ROMNEY

## REINHARDT SHOWS FRENCH ART

Some other word than modern will have to be found to describe the painting of today. "Modern" as an adjective has been overworked and has lost much of its significance. Once, to distinguish the artists from the academicians, it had its uses but the recognition of values in painting today is so general that the distinction seems no longer necessary. We have omitted "modern" from the heading to this brief account of the present Reinhardt show. Hereafter, should anyone give an exhibition of academic French painting that fact will be noted. Its news value is greater.

A "modern" show is news now only when the pictures are good, not because of any struggle for recognition. Wherefore, we believe it unnecessary to use a worn-out qualification.

Matisse and Picasso head the present exhibition and, almost for the first time, Derain takes a sure place among the leaders. Indeed it is the Derain landscapes which, in point of quality, offer the most thrilling surprise. He has arrived at the mastery over materials and manner which has been promised for so long. In most of his earlier work one felt a struggle toward complete expression and though many of these pictures have been splendid they

(Continued on page 2)

## J. P. MORGAN MAY BE DONOR OF FUND FOR GREEK EXCAVATION

THE ART NEWS has learned, on what appears to be credible authority, that the fund for the extensive excavations which are contemplated in Athens has been guaranteed by J. P. Morgan. These excavations, on the site of the ancient Agora, are regarded by scholars as one of the most important archeological projects ever undertaken.

It has been impossible to confirm the information at Mr. Morgan's office.

## TITIAN BOUGHT FOR UNDER \$150,000

Following the announcement in the New York papers that Titian's great painting, "The Man with the Flute," had been secured for the Detroit Institute of Arts, the Detroit Museum of Art Founders Society at their meeting Wednesday afternoon obligated themselves to purchase this painting with the membership funds of the society and present it as their gift. While the present funds of the society are not sufficient to meet the cost of this work, the Membership De-

(Continued on page 2)

## D. TOOTH BRINGS ROMNEYS HERE

Mr. Dudley Tooth, of the firm of Arthur Tooth & Sons, 155 New Bond Street, London, arrived on the Majestic this week for his annual visit to the United States. During his stay in this city he will be located at The Madison, 15 East 58th Street, where he will show a select collection of fine English portraits, British and modern French art, including some notable examples by Corot, Lely, Marieschi, Fantin, Forain and Vuillard.

In addition Mr. Tooth brings with him two important Romneys, the first the portrait of Mrs. Lambarde-Aureau, daughter and co-heir of Francis Otway, Esquire of Ashgrove, Seven Oaks, who was married in 1789 to Multon Lambarde, Esquire.

This portrait was begun in 1789, prior to Miss Otway's marriage and completed after she became Mrs. Lambarde in 1790. She is dressed in white muslin, open at the neck, and with short sleeves; black lace scarf over the shoulders and blue sash; blue riband in her powdered hair, which falls in ringlets on to her shoulders. Her left arm rests on a pedestal. (Described in Humphrey Ward and Robert's Romney, pages 90 and 115.)

The second Romney is the portrait of Multon Lambarde, Esquire of Seven Oaks, who was married in 1789 to Miss Otway, daughter of Francis Otway, Esquire of Ashgrove, Seven Oaks, who was married in 1789 to Multon Lambarde, Esquire.

(Continued on page 2)

## Agnew to Hold Exhibition of Venetian Art

Venetian School from XIVth  
Century to Tiepolo Will Be  
Shown. Tintoretto, Veronese  
and Paris Bordone Included.

An unusually important exhibition of Italian painting will be held at the Agnew Galleries during the latter part of November and the month of December. A distinguished collection of works by Venetian painters has been assembled and will be on public view.

In spite of the great scarcity of early paintings of first quality the galleries have been able to obtain an astonishing number of capital examples. Although all of them have been "authenticated" and most of them have complete histories, the quality is such that disputes as to attribution can only be in the nature of academic exercise. If the standard of the exhibition can be judged from the pictures already in New York we are assured of a series of paintings which need no expertising to attest their merits.

Two of the most important pictures, the superb Domenico Venetiano portrait from the Holford Collection and a portrait of a young man by Tintoretto have not yet arrived, but the Holford portrait is already familiar and recognized as an unquestioned masterpiece and the photograph of the Tintoretto places it at once on equal ground.

Of those we have been privileged to see the earliest is a XIVth century panel, small, with five medallions on a richly patterned gold ground. On the center medallion is a splendid presentation of the Madonna and Child. In each corner is a smaller circle in which an apostle is shown. In character the panel is most unusual. It is strongly oriental; the Byzantine firmness is still evident in the faces. And yet there is an opulence in the forms, a softening of curves which has no parallel in contemporary Florentine or Sieneese painting. In addition to the real beauty of the panel and its almost unique historical interest there is the attraction of almost perfect condition.

A magnificent portrait by Paris Bordone, once attributed to Titian, is almost equal in interest to the Tintoretto and Domenico Venetiano. The present attribution adds considerably to Bordone's stature, for the portrait is among the very fine productions of the period and it is quite easy to understand the reason for assigning it to the greater name. Light falls on the man's face, throwing it into strong relief against the dark background and the darker cloak. The gloved hands are subdued in tone and do not, therefore, conflict. Yet, although the shoulders and body of the man are drawn in the darkest tones and are almost lost against the background, there is no feeling of indecision or lack of form. The powerful line of the back and neck is felt rather than seen, but is no less surely there.

Two panels, also from the Holford Collection, by Veronese are masterpieces of decoration. Although they are quite long they are but a few inches high yet the many figures are so perfectly spaced, the landscape so finely drawn that one is unconscious of the small scale. The color is glowing and opulent, thoroughly representative, even to the silvery nudes, of the master at his best.

Perhaps the most amazing picture in the collection, more so because it is so totally unexpected than because of great quality, is a portrait of a woman by Tiepolo. He painted very few portraits, less, it is believed, than

(Continued on page 2)



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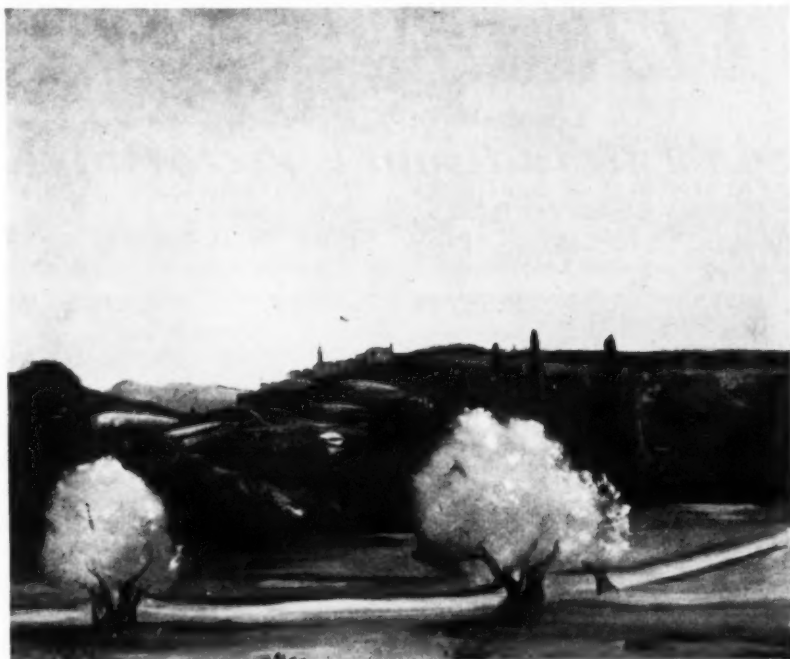
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"LANDSCAPE"

By DERAINE

To be shown in an exhibition of contemporary French paintings at the  
Reinhardt Galleries, November 5th to 26th

### VENETIAN SCHOOL AT AGNEW'S

(Continued from page 1)

Veronese, and of those still fewer  
are known to exist. Only the color  
recalls the more familiar paintings of  
this master, but that is so daring, so  
brilliant that it more than compensates  
the rather banal subject and composi-  
tion. The whole picture is animated,  
quite as much by the violent red,  
orange and blue as by the girl's laugh-  
ing pink and white face.

### REINHARDT SHOWS FRENCH ART

(Continued from page 1)

have often fallen short of greatness.  
Two of the landscapes now shown,  
products of the last two years, are the  
work of a master, sure and well or-  
dered, perfection attained without the  
appearance of strain. In that which  
we reproduce here the complete se-  
renity, the perfect balance of form  
and color, recall Courbet, although  
without any thought of influence.

Both of the Matisse pictures are  
early works, done in that period when  
he was experimenting in color to the  
partial sacrifice of form. But the un-  
derlying arabesque is here although  
less in evidence and in color both are  
brilliant.

Picasso is well represented, first with  
a picture from the beginning of his  
"blue period," another which is entirely  
blue and a third in which his intelli-  
gent study of classic line bears fruit.  
There is an impressive series of  
Vlaminck's paintings which includes  
landscapes and still lifes and two Pas-  
cins, one of them as fine as anything  
of his we have seen.

The exhibition, which opens today,  
should be one of the most interesting  
contemporary group shows of the year.

### N. Y. U. TO OPEN ART GALLERY

(Continued from page 1)

to explore than to follow well trodden  
paths. To buy pictures by men of es-  
tablished reputations requires money  
only. To find men whose work is un-  
known requires judgment and a wil-  
lingness to take chances. Therein lies  
the sport of collecting.

"New York needs a place where the  
best contemporary work can be seen.  
At present there is none to which a  
man may go and be sure of seeing  
a comprehensive collection. There is  
no adequate center for the vital art  
which our young men are producing.

"We are most fortunate in having a  
great University as sponsor for such a  
gallery. At once the gallery is given  
a dignity and position which a purely  
private enterprise could only attain  
after a long period. Great credit must  
therefore be given to the University  
and especially to the Fine Arts Depart-  
ment for their decision to welcome a  
gallery of living art.

"It will be one of my endeavors to  
create a well rounded collection and to  
show the various phases through which  
an individual artist has passed as well  
as to include the largest possible num-  
ber of significant artists.

"We shall be most concerned with  
drawing and painting at first but later  
I hope to form a collection of sculp-  
ture by living men.

"One feature of the gallery which  
is very rare in museum practice is the  
fact that there are no expenses other  
than buying works of art. There are  
no salaries and no overhead. The  
rooms in which the gallery will be lo-  
cated are a part of the University and  
therefore entail no additional cost.

"Also none of the questions of au-  
thenticity and origin with which mu-  
seums are so much concerned can pos-  
sibly arise for everything we buy will  
be the work of a living artist."

Included in the opening exhibition  
will be paintings by Braque, Gris,

### TITIAN BOUGHT FOR UNDER \$150,000

(Continued from page 1)

museum and whose membership funds are  
used to supplement the collections, would  
take a particular pride in having their  
contributions used for so significant a  
work by one of the greatest masters of  
painting.

The New York dispatches reporting  
the transaction at one hundred and fifty  
thousand dollars (\$150,000), have greatly  
exaggerated the actual price at which  
this picture was purchased. It is a con-  
summate example of the master and this  
price might have been normally asked for  
it, but owing to the fact that the Art  
Director, Dr. Valentiner, has been in  
close touch with the picture since its dis-  
covery, and was one of the authorities  
who helped to authenticate it, the price  
paid by the Founders Society was very  
much less than that reported in the New  
York press.

### D. TOOTH BRINGS ROMNEYS HERE

(Continued from page 1)

Oaks, which was also painted during  
1789-1790. Born in 1757, matriculated  
Christ Church, Oxford, 1774. Mr. Lam-  
barde became Lieutenant-Colonel of the  
West Kent Militia in 1798 and died  
March 19, 1836.

Colonel Lambarde is pictured in blue  
coat, with large collar and gold buttons  
and white stock; powdered hair. (De-  
scribed in Humphrey Ward & Roberts  
Romney, page 90.)

### ADDITIONS TO LEEDS GALLERY

LONDON.—The following pictures  
have recently been added to the col-  
lection of the Leeds City Art Gallery:  
Sketches by David Cox, Samuel Prout,  
Robert Hills and Sir Edward Burne-  
Jones, presented by the Executors of  
Mr. J. R. Holliday.

"Susan," an oil painting by A. A.  
Daintrey, and "Chalford, Gloucester-  
shire," an oil painting by Miss M. E.  
Atkins. Presented by Sir Joseph  
Duveen in recognition of the services  
of the Leeds Gallery to the first Brit-  
ish Artists' Exhibition.

"The Red House on the Hill," an  
oil painting, and "Nude Study," both  
by Duncan Grant, presented by the  
Contemporary Art Society.

"The Wetterhorn," a watercolor, by  
Francis Unwin, presented by Mr. H.  
M. Hepworth, a powerful study in  
blue wash.

Two pencil studies for oil paintings  
by Sir George Clausen, presented by  
the artist through Mr. H. M. Hep-  
worth.

"Boats on the Seine," a watercolor  
by P. H. Jowett, presented by Mr.  
R. H. Kitson.

"On the Rhine," watercolor by H. B.  
Brabazon, presented to the Leeds Art  
Collections Fund by Mr. R. H. Kitson.

"The Gardens, Riva," by Harry  
Watson, R.W.S., and "Rawdon Dye-  
works," by Ernest Forbes, Purchased  
from the Royal Academy from the  
funds left in trust by Colonel T. W.  
Harding.

Picasso, Chirico, Friesz, Lurcat, Mau-  
ny, Bissière, David, Roux, Kikone,  
Lapicque and Hillairet, with drawings  
and water-colors by Matisse, Léger,  
Dufresne, Chagall, Dufy, Marquet,  
Derain, Signac, Picasso and Maillol.  
Americans represented in this selection  
are Demuth, Marin, Burchfield, Dickin-  
son, Sheeler, Pascin, Weber, Hartley,  
Halpert, Epstein and Zorach.

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## CRETAN STATUETTE FOR FITZWILLIAM

LONDON—An exquisite Cretan statuette, about 23 centimeters high and dating circa 1500 B. C., was recently presented to the Fitzwilliam Museum. Its exact place of origin is unknown; but it is believed to have been found near the ruins of Knossos, where was the famous labyrinth which, according to mythology, was designed by Daedalus for the consort of the second King Minos, and in which Theseus finally slew the Minotaur.

According to a monograph by Mr. A. J. B. Wace (*A Cretan Statuette in the Fitzwilliam Museum*) it probably belongs to the Late Minoan I period, a little anterior in date, but of the same age as the famous "Boston Goddess"—the chryselephantine snake goddess, which is undoubtedly Minoan in style and which is believed to have come from Knossos itself.

The silhouette and figure of this lady of 1500 B. C. is distinctly Edwardian, with its tight waist and "boned" bodice, and its bell-shaped skirt reaching to the ground. The bodice fits the figure closely at the back, covering the shoulders and arms to just above the elbow; in front it is cut very low on a wide curve. It was evidently "boned," in wood or perhaps bronze, and it was fastened in front on a stiff vertical central piece.

The long bell-shaped skirt must have been cut with a considerable flare. Its foundation has eight rows of horizontal tucks or cording just below the waistline, and nine more such rows at the hem. These flounces are horizontal in front and at the sides, but they are cunningly fashioned to form a V-shape dip at the back.

Most remarkable of all is the apron which covers the upper part of the skirt in front and at the back, leaving the sides uncovered. This curved apron fits tightly round the hips and appears to hang perfectly.

It is believed that the costume was made of some fine material, probably linen. The apron was probably tapestry woven of wool, with embroidered edges. In the same book Mr. Wace has discussed the dress of the Minoan and Mycenaean Ages, as revealed by other statues in Berlin and America.

## CHIESA COLLECTION AT AMERICAN ART

The catalogs of Part IV of the Achilleo Chiesa Collection of works of art has just been issued. This sale, which will include Primitive and Renaissance paintings and drawings of the Italian, Flemish and Dutch schools, will be held at the American Art Association on November 22nd and 23rd. The collection will be reviewed in the next number of THE ART NEWS.

## MELBOURNE GALLERY BUYS BASTIEN LEPAGE

LONDON—In addition to the Tintoretto portrait of a doge the National Gallery of Victoria, Melbourne, has recently acquired, through its rich endowment of the Felton bequests, a very representative example of the art of Jules Bastien-Lepage, the gifted French painter who died at the age of 36 in 1884. This "Saison d'Octobre: Récolte des Pommes de Terre" depicts field laborers gathering potatoes, and was shown originally in the Salon, 1878, with "Les Foins," now in the Luxembourg. It is held to be the artist's best achievement in harmony of color and balance of composition, and is a very large canvas, 71 in. by 77 in. In a blend of dignity and simplicity the work is akin to the best works by Millet, and Mr. Frank Rinder, the London representative of the Melbourne Gallery, has done well to persuade his directorate to purchase it.

For many years the picture was in the famous collection of the late George McCulloch, the Australian millionaire, and at the sale of his pictures in 1913 it realized 3,100 guineas, but, as stated at the time, the picture went back into the family's possession. Interest in Bastien-Lepage's art was manifested in the recent sale of Sir James Murray's collection when the comparatively small work, "Going to School," 31½ in. by 23 in., brought as much as 2,000 guineas. By invitation of the trustees the picture will be exhibited on loan for some time at the National Gallery, Millbank, before being sent out to Melbourne.

## HOLFORD FURNITURE SOLD BY CHRISTIE'S

LONDON.—It will be remembered that the great sale at Christie's, in the summer, of the famous Italian pictures and antique furniture belonging to the late Sir George Holford not only comprised the treasures at Dorchester House, but also included the chief decorations of the spacious country mansion at Westonbirt in Gloucestershire. Naturally, many pieces of furniture remained at this country seat, the sale of which was also undertaken by Messrs. Christie, two of whose partners, Mr. W. Anderson and Mr. Gordon Hadden, were in charge of a five days' dispersal which began on October 17. In recent years the firm has not conducted many sales away from the King-street rooms, the most notable having been the dispersal of the collections of Sir Walter Gilbey at Elsenham in 1915; the sale of the remainder of the Hamilton Palace furniture in 1919; and of the Wootton Hall "contents" in 1925. The highest price yesterday in a sale totalling about £5,000 was 600 guineas for twenty mahogany chairs of Hepple-

white design, once belonging to Colonel Selwyn Payne, of Badgeworth Court. These formed part of the large dining-room accessories, and with them were ten more chairs, "made to match." A well-known London dealer, who chooses to use the auction name of Woolley, was the buyer, and he also won the last lot in this first day's sale, a pair of very fine Jacobean embroidered curtains, 12 feet by 7½ feet, at 560 guineas. Two other pairs of curtains of crimson-and-gold velvet with a bold design of the Florentine lily and crowns, 15 feet by 16¾ feet, realized 200 guineas (Arditti), and a Chinese Jade bowl, dark green, 7 inches in diameter, 110 guineas (Spink); eight Italian armchairs bringing 95 guineas (Benjamin), and a set of five Chinese Ho-Ho vases, 85 guineas (M. E. H. Smith).

## BRITISH PRINTS SHOWN IN PARIS

PARIS—The British Ambassador opened on October 21 at the Musée des Arts Décoratifs a very remarkable exhibition of modern British engravings. In addressing the distinguished company the Marquis of Crewe pointed out that the exhibition was a counterpart of that of French prints which was held last summer in London, and drew attention to the close relations which existed between France and England in the art of engraving, an art "at the same time exquisite and popular." Lord Crewe, to whom Mr. Carnot, of the Arts Décoratifs, replied in a few words, thanked specially Mr. Campbell Dodgson, keeper of prints and engravings at the British Museum, to whose efforts the present exhibition is principally due, and Mr. Paul Léon, director of the Beaux Arts in Paris, for his "kind and effective co-operation."

The series of about 500 prints now on show at the Pavillon Marsan is probably the most representative collection of contemporary British engraving that has even been seen anywhere. Mr. Campbell Dodgson, Mr. Martin Hardie, and Major A. A. Longden, D.S.O., of the Department of Overseas Trade, are to be congratulated on the success of their efforts. All the various processes—etching, engraving, aquatint, mezzotint, lithography, woodcuts, and color printing—are exemplified by the work of the best British etchers and engravers of the day, and admirably arranged in a series of rooms overlooking the Tuileries Gardens, it will show the French in very striking fashion what is being done in engraving in England. The great majority of the prints are by living artists, but, as an introduction to them, the visitor passes first into a room with some fifty examples of the work of men who have died since 1900.

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"THE MARRIAGE OF ST. CATHERINE" By LORENZO LOTTO  
Recently acquired by the Museum of Fine Arts, Boston

## BOSTON ACQUIRES LORENZO LOTTO

BOSTON.—The collection of Italian paintings in possession of the Museum of Fine Arts, Boston, has recently been enriched by a small panel from the hand of Lorenzo Lotto, representing "The Marriage of Saint Catherine." There is a replica, somewhat larger in proportion, hanging in Munich, in which the only marked difference is the introduction of the figure of St. Joseph at the right. Berenson dates the Munich panel at 1507, and the new acquisition at the Boston Museum can be safely assigned to approximately the same time. Lotto also interpreted the same theme eighteen years later in a painting now in the Carrara Collection of the Bergamo Gallery, which ranks among his most charming works.

Alice C. Jenckes, assistant to the director at the museum, describes the recent accession in the *Bulletin of the Museum of Fine Arts*: "The composition of the Boston panel is simple. Lotto has conceived the entire design in a pyramidal plan. The Madonna, seated before a curtain of rich green, bends with downward glance over Saint Catherine, who kneels at her right. She holds the Child on her knee as He leans forward to place the ring on the Saint's finger. The only added feature is a tiny stretch of landscape with mountains visible beyond the curtain to the left. The Madonna is dressed in voluminous drapery which falls in mosaic-like pattern of half diamonds, while Saint Catherine wears a blouse of grey damask with blue lining turned back and undersleeves of fine linen. There are suggestions of Alvis Vivarini (whom Berenson names as the master of Lotto), in the pose and gesture of the Child, in the long parallel folds of the robe, and in the peaked hood of the Madonna.

"The name of Lorenzo Lotto is associated with the Venetian school of painting in its golden age, the sixteenth century, but, due both to his own personality and to the complexion of the time in which he lived, his work was less appreciated then, and it is only since serious study has been given the whole range of Italian painting that his individual qualities have emerged. It is not strange that an age which acclaimed Titian as the mirror of itself would not have understood the revelation of the supersensitive, naively religious and earnest point of view of a Lotto."

The Boston Museum is fortunate to possess a painting by this interesting master, who has waited so many centuries for a richly deserved appreciation.

## ATLANTA MUSEUM LAUNCHES CAMPAIGN

The High Museum of Art in Atlanta, Ga., has lately launched a campaign for a \$200,000 endowment fund with which to purchase works of art, hold exhibitions and equip an art school. An honor roll has been opened as follows: founders, \$5,000; patrons, \$1,000; life members, \$500. The service of the museum, the building for which was given by Mrs. J. M. High, is restricted through lack of funds, declare the officials.

aesthetic one, but which certainly adds a very definite accent to the profile of the jar.

The jar is a familiar type, and much more ornate examples are known, but its proportions are unusually happy, and there is a springiness to its curving sides which makes it distinctly an object of beauty.

It is interesting to note that by a very simple device the handle is so attached to the body that it will swing in either direction sufficiently to allow the cover to be easily removed, but it will not fall below that point. The largest bronze is a tall tripod cup of very unusual design. The only similar one known to us is in the collection of the late Baron Sumitomo, in Kobe, but its proportions are squat and heavy and it lacks the virility of the Buckingham cup.—From the *Bulletin of the Chicago Art Institute*.

## ART INSTITUTE ANNOUNCES PRIZES

The following prizes were awarded at the fortieth annual exhibition of American paintings and sculpture, which opened at the Art Institute on October 27, to continue until December 14: Mr. and Mrs. Frank G. Logan medal, with \$1,500, to John E. Costigan for his "A Summer Day;" Mr. and Mrs. Frank G. Logan medal for portraiture, with \$1,000, to James Chapin for his "Old Farm Hand;" Potter Palmer gold medal, with \$1,000, to Arthur B. Carles for his "Still Life;" Mrs. Keith Spalding prize of \$1,000 for sculpture to John Storrs, for his "Portrait of Rosannah Sherman;" Norman Wait Harris silver medal, with \$500, to John Carroll for his "Three People;" Norman Wait Harris bronze medal, with \$300, to Samuel Halpert, for his "Nude;" the M. V. Kohnstamm prize of \$250, to Carl Wuermer for his "Summer Day;" Mr. and Mrs. Augustus Peabody prize of \$200, to Maona Barton for her "Sunday Morning;" Wm. M. R. French gold medal, to Ross Moffett, for "The Cod Fisherman;" Martin B. Cahn prize of \$100 to Edward Klauck for his "Pink and Black;" Honorable Mentions were awarded the following: Karl Oberteuffer, for his "Landscape;" J. Jeffrey Grant, for his "Munich in Winter;" Gaetano Cecere for the sculptured head, "Francesca;" Jacob Smith, for his figure painting, "Arrangement."

## CHICAGO ACQUIRES IMPORTANT BRONZES

CHICAGO.—Within the last few months four important bronzes of the Chou Dynasty (1122-255 B. C.) have been added to the Lucy Maud Buckingham collection. They are all ceremonial vessels, two of well-known types, and two of unusual form. Three bear inscriptions which have not yet been deciphered.

We know very little about Chinese ceremonial bronzes and their uses, as most of the Chinese works on the subject were written during the Sung Dynasty (960-1279 A. D.) a thousand years or more after such bronzes as we have acquired had disappeared from use. Some may have been used for liquids and others for solids. It is quite probable that *yu* held a liquid, because it has a lid, and we are in the habit of calling the *yu* a ceremonial wine jar.

Our *yu* is 12 1/6 inches (25.5 cms.) high to the top of the handle on the lid, and its greatest diameter, between the snouts of the animals which terminate the curved handle, is 9 7/8 inches (25.1 cms.). The jar is elliptical in section. Its neck is almost as high as the sides of the cover concealed by them, and the lid fits very snugly. In the bottom of the *yu* and in the roof of the lid are incised characters which seem to have been cast in the bronze.

The material is a coppery colored bronze covered with a white metal coating, probably the familiar alloy of mercury and tin. A rather heavy incrustation covers a large part of the surface, and in one place has penetrated the side. Its color varies from a brilliant reddish brown to verdigris.

The decoration consists of a band around the jar just below the lid, and a similar band around the top of the cover. The forms composing the band are of zoomorphic origin, but of little interest in themselves, although they are surrounded by incised lines which were cut by a sure and steady hand. Wherever the space permits these outlines develop into the square cloud forms. In the middle of the band on each side is an animal's head similar to those on the handles, though not so carefully modeled. What animals are represented would be idle to guess. On account of the large spreading ears they might be deer, or they may have developed from some composite animal idea. Animal heads frequently appear on the sacrificial vessels, as in others of the group now under discussion, but it is doubtful if they have any special significance, any more than did the lion's head of Greek and Roman times and the griffins of the Renaissance. The bail-like handle to which the heads are attached has a simple but beautiful incised decoration of straight lines intersecting to form diamonds. The knob on the lid is divided into four sections each decorated with small bosses and a lined ground. At each end of the lid is a sort of projecting ear which does not seem to have any function except an

## DEREHAM ALTAR SOUGHT BY AMERICA

LONDON.—Opinion is divided in East Dereham (Norfolk) concerning an offer from America to buy for £1,000 a 500-year old chest of beautiful workmanship, probably Flemish, used as an altar in one of the chapels of the parish church. The chest, which was given to the church in 1786, bears an inscription stating that it came out of the ruins of Buckenham Castle, Norfolk, and was long the property of the Howards, Dukes of Norfolk, who stored their valuables in it. The parishioners are to meet to decide upon the offer. Some of them favor the sale on the ground that the money is badly needed for the upkeep of the church fabric. Others oppose the sale on any terms.

## OSTERMAN, SWEDISH PORTRAITIST, HERE

An exhibition of portraits by Bernhard Osterman, the noted Swedish painter, will be held at the Ferargil Galleries November 28th to December 10th. Mr. Osterman, who holds the position of First Intendant of the Swedish Court, is a resident of Stockholm and has gained international fame for his portraits of members of the nobility, being called by one critic "the Swedish Sargent." Included in his American exhibition will be portraits of Queen Victoria of Spain and King Gustav of Sweden.

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## PEARSON COLLECTION BRINGS HIGH PRICES

BERLIN—Some high prices were paid in Cassirer's auction rooms on October 19, when seventy-six French pictures, belonging to the collection of the late Mr. Pearson of Paris, were sold.

The total sum obtained for the collection was 560,000 marks (£28,000). Among the best prices were the following: Corot's "Two Women of the Well," 20,000 marks (£1,000), and "Village under Trees," 19,000 marks (£790); Courbet's "Field Poppy" (1872), 23,600 marks (£1,180); "Bathing Woman," 15,800 (£790); "Rocks in Etretat" (1869), 20,500 marks (£1,025); and "Snake Seekers," 12,400 marks (£620); Poussin's "Bacchus and Eri-gone," 48,000 marks (£2,400); "The Holy Family," 25,000 (£1,250); Monet's "Garden in Giverny," 31,200 marks (£1,560); Sisley's "Church in Moret," 12,600 marks (£630); Pissarro's "English Railway Station," 9,600 marks (£480).

## WORCESTER PLATES BRING 163 GUINEAS

LONDON.—Messrs. Puttick and Simpson sold on October 14 old English furniture and porcelain, including the property of the Dowager Lady Errol, and from various sources. The total amounted to over £2,000. Mr. Amor paid 163 guineas for ten old Worcester plates, forming part of the service made for the Duke of Clarence, and bearing his Arms. Twelve Worcester plates, with the Arms of the Earls of Errol, sold for 81 guineas (Thomas). The same firm also sold on the same day engravings, modern etchings, and drawings from various sources. The total amounted to £1,658. The chief prices included a pair of mezzotints, in colors, after G. Morland, by W. Ward, "The Shepherds" and "The Warrener"—232 guineas (Sydney); and "The Snake in the Grass" after Sir J. Reynolds, by W. Ward—105 guineas.

### COMING AUCTIONS

#### AMERICAN ART ASSOCIATION

#### GOODFRIEND PAINTINGS Sale, November 17

An extensive series of oils by Cachoud form an interesting portion of the canvases assembled by the late Meyer Goodfriend, whose collection is to be sold at the American Art Association on November 17. As dealer in precious stones, he visited Paris regularly over a period of thirty years and developed a great interest in French art. Visiting the various salons and studios he became acquainted with such artists as Cachoud, Lebourg and Pavil, and in a quiet way lent every encouragement, purchasing their finer works and assisting them financially. Goodfriend particularly admired the mystic moonlight scenes by Cachoud and had the distinction of first bringing to this country a really representative group of this artist's work, when he loaned a large number of canvases at an exhibition held in New York in 1917 for the benefit of Les Amis des Artistes Association, held under the auspices of the National Allied Relief Committee. Twenty-six examples of Cachoud's



"DOGE PIETRO LOREDANO" (Circa 1482-1570) By TINTORETTO  
Purchased from Knoedler & Co. by the Felton Bequests for the National Gallery of Victoria, Melbourne. An account of the picture was published in The Art News of October 29th

work are present, including his "Eclaircie dans la Nuit de Lune," "Quand les Feuilles Tombent" and "Neige et Lune," which represent his later and more mature work. Albert Lebourg's scintillating canvases, a product of the pure impressionism of Monet and Pissarro, are present, fifteen in all, and Pavil, also a painter of suburban Paris, has three important canvases.

Jonkind, Sisley, Isabey, H. P. Smith, Julian Rix, Lhermitte, Blakelock and others are well represented, while the five examples of Corot include a fine Italian landscape, one of the most finished of his earlier period.

#### SOTHEBY'S, LONDON

#### MORRISON ENGRAVED PORTRAITS

Sale, November 21, 22 and 23

Early English and foreign engraved portraits from the collection of the late Alfred Morrison, Esq., will be sold at Sotheby's on November 21, 22 and 23. The collection consists of XVIIIth century English and foreign work, French examples and early foreign and English line portraits. Most interesting among the last mentioned are a group of portraits by that excellent engraver, William Faithorne. Besides the fine likeness of Sir William Paston done in 1659 and that of Lady Paston, after a painting by Van Dyke, there is the second state of the very scarce whole length emblematical print of Oliver Cromwell. This fascinating piece represents the great commoner in full armor standing with one foot on a prostrate female figure labelled Babilon and the other on a coiled ser-

pent representative of Error and Faction, and surrounded by an elaborate design of devices and emblems. Queen Elizabeth, the frontispiece to "The Compleat Ambassador" and portraits of the Stuart kings, Henrietta Marie (in mourning dress), William II and Mary of Orange are also of interest.

#### LEPKE, BERLIN

#### ANTIQUES AND PAINTINGS FROM FOREIGN COLLECTIONS

Sale, November 9

Rudolph Lepke's auction rooms in Berlin announce that on November 9 they will sell a collection of paintings, antique furniture and objects of art coming from various foreign collections. In the series of paintings there are a rather large number of school paintings, frankly catalogued as such, one of the most interesting of which is a Madonna with the Christ Child and St. John of the school of Raphael. The landscape seen through the window to the left is very charmingly handled. Of the other paintings illustrated in the catalog which are given to specific artists, we may mention two crisp portraits, one by Palamedesz, the other by Miereveldt, two peasant scenes by Drogslot, a pair of elaborate mu-

(Continued on page 11)

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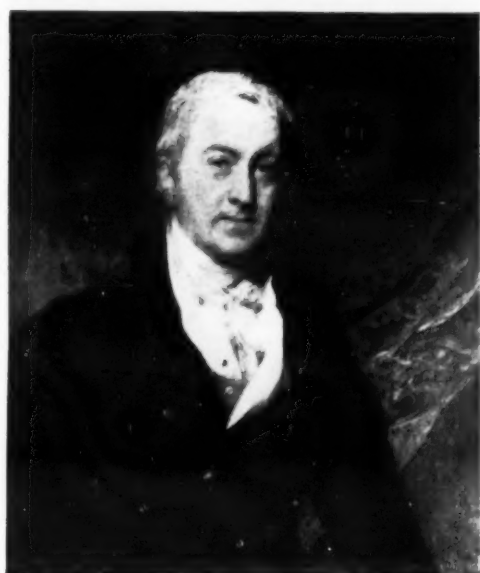
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## THE DANISH SHOW IN BROOKLYN

Announcement is made in some detail by the Brooklyn Museum of the manifold objects that will be shown in the Exhibition of Danish Painting, Sculpture and Applied Arts which will open to the public on November 15. An idea of the proportions of the exhibition can be gained from the total value of the exhibits which amount roughly to \$1,000,000, although some of the paintings are, of course, priceless. It has proved necessary to give over the entire row of ten galleries along the front of the third floor of the Brooklyn Museum to the show.

The 150 oil paintings and fifty pieces of sculpture which will occupy the entire west exhibition galleries will trace the

development of these branches of the fine arts from 1870 through to many of the young living painters. They will incidentally also do much to introduce to the visitor something of the life and character of Denmark.

Many of the works in the Fine Arts section have been lent by several of the most important museums in Denmark. First is the Royal States Museum of Fine Arts in Copenhagen, which has permitted a generous collection of works of Denmark's finest painters to be brought here. This marks the first instance of that Museum's allowing any of its treasures to leave the country. Other important museums who have contributed canvases are the Hirschsprung Museum in Copenhagen, a private museum whose status is comparable to that of the Frick Gallery in New York, the New Carlsborg Glyptotek, the finest private museum in Denmark, the Kolding Community Museum of Fine Arts and the Community Museum at Skaw. The artists themselves have, of course, contributed a large proportion of the canvases. An idea of the calibre of several of the artists can be gained from the fact that many of them, namely, Kroyer, M. Ancher, Tuxen, Hammershoj, J. Skovgaard, E. Nielsen and V. Johannes have won one or more first prizes in international exhibitions in Paris, London, Rome and Berlin.

The following of the development of painting will begin with examples from men of the Tuxen-Kroyer school, instead of beginning with works by the father of Danish painting, C. W. Eckersburg, who began painting in Denmark in 1816 and who was the founder of a school that brought about a veritable golden age of painting through the honest, accurate and reverent study of nature. The Tuxen-Kroyer school came after the decline of this great age and was a rebirth from the sterility into which it drifted. L. Tuxen and P. S. Kroyer became prominent in Denmark in the late 70's after their study under Leon Bonnat in Paris. They were landscape painters and members of the artists' colony in the fishing village of Skaw at the northernmost point of Jutland. Artists of this group who will be represented in the exhibition are Michael Ancher, the painter of fisherfolk, his wife Anna Ancher, who did delicately colored interiors and figures, and Viggo Johanssen, painter of home life especially that of his own family. Tuxen has been in California for the last year painting portraits.

Several other important painters not of the Skaw colony but who are of the same period are Julius Paulsen, a lyric landscape painter, L. A. Ring who rediscovered the landscape of sealand and its peasantry, Th. Philipsen, a landscape and animal painter who was much influenced by the French Impressionists, Albert Gottschalk and Wilhelm Hammershoj, who has the greatest reputation of all the Danish painters outside of his own country. This sprang from his scorning of the use of widely varied colors and for his classic form and line and the monumental character of his work. Works by all of these artists will be on view.

Probably the most influential man in Denmark's recent period is Kristian Zahrtmann who revolted from the Academy's methods in the 80's. He made a great mark on painting in his country and was important in encouraging the young moderns as late as 1905 through his understanding of their individual abilities and his capacity to bring them out. Works by this man of an imagination and originality quite foreign to his country will be shown in all their sumptuous colors.

Three men who form another group are the Fuen painters Fritz Syberg, Johannes Larsen and Peter Hansen, landscape artists who took their subjects from nature on their island of Fuen and produced the most truly Danish work of the later artists. Another man to be represented from Fuen is Poul Christensen who composed highly decorative color schemes of which a few are included in the exhibition.

Examples of the reaction against naturalism show the next trend of development in the works of the great Joachim Skovgaard, famous for his frescoes in Viborg Cathedral in Jutland, his sculptures and his work in the arts and crafts. Another important man at this period whose work will be exhibited is J. F. Willumsen of the same general school as Skovgaard. He was a student of Kroyer who broke with tradition, however, and was influenced by, but did not succumb to, the French Impressionists, Symbolists and Paul Gauguin. He became an isolated figure with no followers but with considerable moral influence. Still another man of this period who will be represented is Einar Nielsen, a painter of subjects from the sombre side of life who did monumental things reminiscent of the Italian quattrocento.

The next important development will be demonstrated in the works of Ludvig Find, Harold Giersing and Sigurd Swane who were much influenced by the

Frenchmen Renoir, Bonnard and Vuillard. They came into prominence during the first years of this century.

Lastly there is the group that brings the development up to the present and which is composed of the young artists who are fully modern and still undergoing development. They are for the most part under the French influence from Cezanne through the most important men since his time. Some of these young men have even influenced and stimulated their seniors. A few of this group of Olaf Rude, William Sharff, Oluf Hoest, Kraesten Iversen, Axel P. Jensen, Wilhelm Lundstrom and Jens Sondergaard.

The fifty sculptures are as representative as a group of this size can be when it must show the changes from 1870 to the present. The pieces are of marble, bronze and wood and are examples of only the work of the most prominent artists. They are necessarily of rather modest proportions because of the long journey they had to make. There are animal sculptures by Fru Anna Marie, Carl Nielsen and Carl J. Bonnesen and other small pieces by Willumsen, the painter, Ludvig Brandstrup, Anders J. Bundgaard and Niels Hansen Jacobsen. The larger pieces are by the eminent and versatile Kai Nielsen, Einar Utten Frank, Johannes C. Bjerg, Jens Lund, whose special medium is old oak and Adam Fischer, the modernist who lived in Paris a number of years.

There will also be a special section devoted to architecture in which many elevations and original drawings will be shown in this country for the first time. It is not possible to have an exhaustive treatment of this art as it has been so interestingly developed in Denmark except in a special exclusive exhibition but this exhibit will give a good idea of contemporary architecture in Denmark especially during the last ten years.

The entire east gallery will be devoted to the applied arts of which porcelain and pottery will be an important part. Besides these two arts the following will be well represented: gold, silver, pewter, jewelry, bronze, textiles, which include weaving, laces and embroidery—furniture, glass, book-binding, book decoration and printing.

These exhibits are nearly all contributed by the best artists who are encouraged and retained by the principal craft enterprises in Denmark. This calling in of artists of recognized reputation is a Danish national characteristic that accounts for the high state which the applied arts have attained in Denmark. The names of outstanding artists in the fine arts are continually appearing in connection with the arts and crafts as the exhibition will show.

By far the most important enterprises in pottery and porcelain are the Royal Copenhagen Porcelain Works with its allied company, the Copenhagen Faience Factory, the Bing and Grondahl Manufactory of Copenhagen Porcelain and Kahler's. They will show specimens of porcelain, pottery glazed and unglazed, faience, celadon, biscuit and stoneware. The Royal Copenhagen is the oldest company as it was formed by the royal wish in 1779, while the Bing and Grondahl company was organized in 1852. These are the two greatest Danish porcelain and pottery makers. The former will display stoneware bowls and jars with deep red glazes suggested by the Chinese sang de boeuf done by the collaboration of Christian Joachim, Artist Director of the works and P. Norstrom; stoneware groups by two older men, Bode Willumsen and Knud Kyhn; monumental stoneware specimens by Jais Nielsen with decorations scratched through heavy glaze showing the ground color on some pieces and decorations laid on in strong flat relief on the curved sides of other pieces; gray crackled porcelain decorated with light and delicate touches of gold and iron red glaze done by Thorkild Olsen and N. Tideman; and a unique service with bluish glaze and a blue pattern, the so-called Tranquebar Service by Christian Joachim.

From the Bing and Grondahl Company there will be stoneware by Bode Willumsen and Knud Kyhn; gray crackled porcelain by Miss Hegerman Lindencrone and Miss Garde, who have also made a specialty of openwork and pierced porcelain; exquisitely refined white porcelain with apoque glaze; a set of decorations of figures of nude women and children in dazzling white glaze finished by Kai Nielsen just before his recent death; a series of glazed colored sculptures by Jean Gauguin, son of Paul Gauguin, the famous painter, made of a material he worked out himself, and entirely emancipated in design from their oriental predecessors, as well as faience groups covered with tin glaze, which are exhibited for the first time; and porcelain and stoneware designed by the versatile and gifted painter Ebbe Sadolin and his wife.

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(Continued on page 7)

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(Continued from page 6)

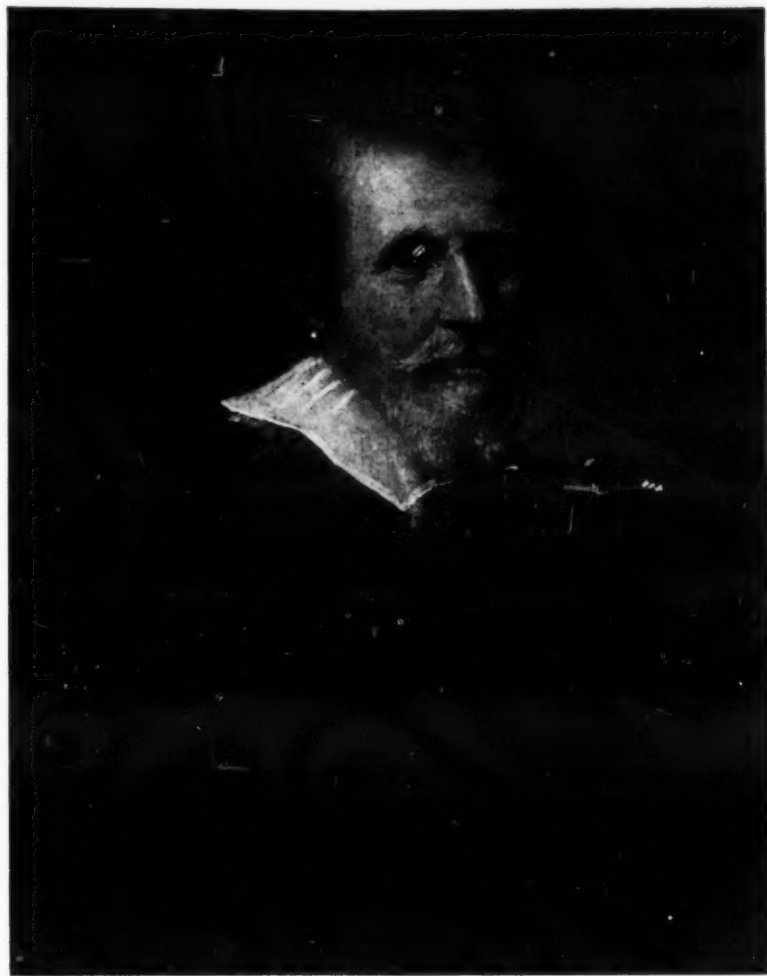
several pieces by the leader of modern Danish silverware and manufacture, George Jensen, consisting of works from his own designs partly based on designs of the eminent painter Johan Rohde. Another highly important firm of silver-smiths and jewelers is that of A. Michelsen which was started in the early part of the XIXth century and by 1848 was "Royal Court Goldsmith and Insignia Jeweler." This was the first of the silver firms to employ artists as designers and decorators so that it has numbered on its staff some of the Denmark's most famous and distinguished artists who worked in black and white. Some of their former designers whose work will be exhibited were Thorvald Bindesboll, Harald Slott Moller, Arnold Krogh and, more recently, Svend Hammershoj, brother of the well known painter of the same name. A. Michelsen has not hesitated to employ the more modern artists either. Their work will be shown in candlesticks, lamps, fruit baskets, bonbonnières in a unique style of tracery work, plate, silverware, cups and tankards for sports prizes, the last by Kay Fisker with flat figures in low relief done by Harald Hansen and soldered on; small cups by the architect Ib Lunding; ceramics mounted in silver, a new departure begun by this company; and other pieces by Johan Rohde, George Thylstrup and Ebbe Sadolin. Chalice-like flower bowls from designs by Prof. Kaj Gottlob and done by the dean of the Copenhagen goldsmiths, Evald Nielsen, will be given a noticeable place.

Another metal in which the Danes excel is pewter. Some of the most important pieces done by Ebbe Sadolin and executed by Wolfhagen will be shown.

The furniture will show evidence of the deliberate revival of Dutch and English influence that took place in the late XVIIIth century. There will be a writing-table box and chair by Kaare Klint, executed by C. B. Hansen, that shows a striving for simplification; hall furniture by Aage Raafn and executed by Otto Meyer and Jacob Peterson; dining room and garden pieces of pale oak designed by Professor Kaj Gottlob and built by Messrs. A. D. Iversen and Fritz Hansen's successors.

The textiles will include weaving based on old peasant traditions as carried out by Professor Anton Rosen; embroidery and weaving by Clara Waever and Mette Westergaard, done after designs by Kristian Moehl; and Tonder lace, the highly refined popular craft cultivated by the peasants for centuries in western Slesvig.

The group of book binding, book decorating and typography promises to be an interesting section. Book binding will be shown there by Anker Kyster, the pioneer in his craft, who was influenced by William Morris and Cohen Sanderson, the leaders of the XIXth century revival movement in England, bindings by August Sandgren, a pictorial Bible illustrated by Joachim Skovgaard, vignettes and illustrations for books of poetry and comedies done by Waldemar Anderson and Axel Nygaard, illustrations for his own work, "The History of Architecture," by Wilhelm Wanscher and a book profusely illustrated with colored plates and pen drawings of birds by the bird painter Johannes Larsen.



This rare portrait of the artist's father, by Teniers, the Younger has been acquired by the Gallery of P. Jackson Higgs, 11 East 54th Street

Adv.

## PHILADELPHIA SEEKS ANTIQUE INTERIORS

PHILADELPHIA.—A world-wide search for antique interiors to create in its new \$10,000,000 Art Museum building a "visual history" of the evolution of art, comprehensible to every visitor, will be made by Philadelphia.

This is announced by Samuel Rea, Rodman Wanamaker and William M. Elkins, representing the trustees of the Pennsylvania Museum, custodian for the art treasures of the city which are now in the old museum building, the Memorial Hall of the 1876 Centennial. "This step," said Mr. Rea, speaking for the group, "is part of the plan of exhibition which is expected to make the Art Museum unique among the museums of the world, in that famous masterpieces will be presented in a setting most certain to engage the interest and pleasure of everyone."

He revealed that four XVIIIth century interiors have already been acquired in an effort to ensure that the new museum will get the famous paintings by Gainsborough, Reynolds, Romney and other British masters included in the McFadden collection. Six rare English and American interiors have been bought as the first step by the Pennsylvania Museum toward furnishing the new building and providing backgrounds for the Elkins, Wiltach and other collections already available.

"Philadelphia," he added, "with a new building which gives fresh impetus, now has an opportunity to surpass what has ever been done in America or Europe. Other museums have

won fame by developing a few period rooms, as, for example, the American wing of the Metropolitan Museum in New York, which in a limited space admirably displays the interiors of a number of rooms with furniture appropriately characteristic of this country's early history.

"We hope, however, to make the main exhibition floor of the new Art Museum an unbroken visual history of the evolution of art. This is something that never has been done before. It will necessitate a world-wide search for suitable interiors and furniture for proper display of the art of every age."

"At present the trustees of the Pennsylvania Museum are undertaking a survey to find what will be needed to do this. They are endeavoring to learn what obtainable masterpieces of architecture and interior furnishings from palaces, cloisters, temples and homes are best adapted to the needs of the New Museum. The first part of the survey will cover the fields of Romanesque, Gothic, Renaissance, Italian, Spanish, Dutch, French, English and American arts."

Paintings, Mr. Rea emphasized, even though they be masterpieces, are not sufficient in themselves to make the art of the period vividly real to the casual visitor.

"Paintings, interiors, furniture, china, silver, the fabrics of the upholstery and every object in a period room," he said, "should be a genuine expression of the period in which they were created. Assembled far more effectively than when seen separately, they conjure up the artistic spirit of their age and make it live again."

Mr. Rea also said that this plan of arrangement, developed in proper sequence, with the authentic backgrounds for each period of artistic history, will constitute "the greatest bid any museum ever has made for private collections of art."

## ANTIQUE SILVER SOLD BY HURCOMB

LONDON.—Hurcomb's sale of jewels and silver at Calder House, Piccadilly, W., on October 14, produced a total of £13,000.

The silver included a James II., 1685, wine jug, weighing 42oz., which produced 330s. per oz.—£693 (Willson); a William III., 1699, two-handled cup and cover, weighing 58oz., which at 130s. per oz. brought £377 (Smythe); a set of three William III., 1698, sugar-dredgers, 21oz., at 320s. per oz.—£336 (Willson); a Charles II., 1660, rose-water dish, 240oz., at 115s. per oz.—£138 (Smythe); and a Charles II., 1660, candle cup and cover, 20oz. 10 dwt., at 140s. per oz.—£143 10s. (Vander).

## AMERICANA SALES AT ANDERSON

Two auctions of Americana will be held at the Anderson Galleries during November. The first, which will be held on November 9 will consist in rare books and broadsides from the collections of Dr. Arthur De Lisle, of Montreal; Mrs. S. W. McAneny, of Fanwood, N. J., and Mrs. Emma L. Clark, of Cambridge, Mass. The second will be the two-session sale of the

Lincoln collection of Emanuel Hertz of New York. The first session on November 15 will consist of autographs, the second to be held the following day of books, broadsides and medals.

## STUDIO NOTES

The youngest prize winner in the costume design competition, a feature of the Arnold Constable Centennial Celebration, is Miss Gladys Parker, 19, a student of the Traphagen School of Fashion and a resident member of the Arts and Crafts Club at 347 West 56th Street, New York City.

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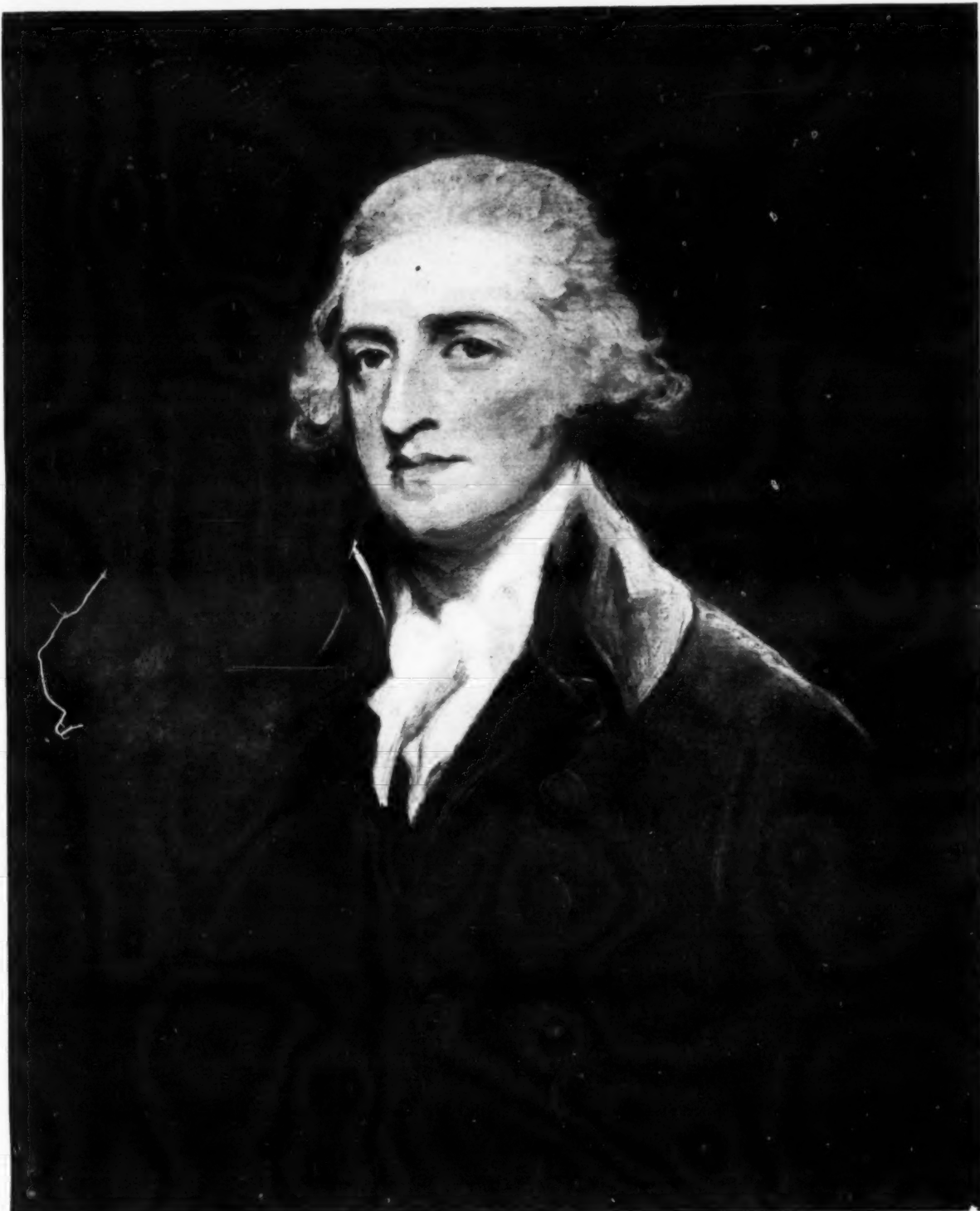
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## A GALLERY OF CONTEMPORARY ART

The announcement which has just been made by New York University of the establishment of a Gallery of Contemporary Art will probably cause a certain amount of head shaking among those to whom the ideal museum is a sacrosanct resting place for the art of the past. We have many times heard it said that the purpose of a museum is to preserve the records of earlier days rather than to encourage the production of works of art. In a measure this is true. It is expected of a museum that it shall maintain the highest standards in its collections; that the pictures and sculptures which it displays shall be unquestioned works of art; that the things on which it sets its seal may be accepted by the layman as among the finest which the world has to offer. How often many of our museums whose collections are of the past have failed of perfection is a matter of regret. How much more often these museums, when they ventured to collect contemporary art, have failed miserably not only of perfection but of even moderate success is too depressing a matter to be stressed.

The museum field is infinitely wide and each of its branches requires exhaustive knowledge and trained appreciation. It is foolish to expect a person who is chiefly concerned with the translation of ancient casts into contemporary monuments, or another whose ideal of decoration is a robust young woman waving a flag, to choose wisely among the works of art and other pictures painted today. Nor should a museum which is doing valuable work in historical or archeological fields concern itself with contemporary art.

The fact, however, that the great majority of our museums is concerned, and quite properly, with art forms which are foreign to our generation, only emphasizes the need of such a gallery as that which New York University is to open.



"PORTRAIT OF MULTON LAMBARDE, ESQUIRE"

This portrait has just been brought to New York by Mr. Dudley Tooth of London

By GEORGE ROMNEY

It has been said that an age of collecting is one in which creation is dead. That may have been true when society was a simpler matter than it is today but in our time we see the two side by side. Collectors are more numerous and more avid than ever and in the field of creative art there is also great activity. We have collectors of contemporary art who correspond to the patrons of old; we have a widespread interest in the best art production of today.

So far there has been no permanent institution for the public display of the best work of our living men. Several have been suggested but until now nothing had taken concrete form. The Gallery of New York University will give everyone an opportunity to see and enjoy the contemporary creative art of America and Europe. It should do a great deal toward ending the footless discussion of the worth of "modern art," a discussion which has already been carried beyond all sense.

## PERIOD ROOMS

It was not so long ago that the Pennsylvania Museum conducted its investigations into the causes of "museum fatigue" and found that the average person spends three seconds in the contemplation of a work of art. Time was when the average museum director would merely have accepted this fact philosophically and leaned back in his easy chair to bemoan the uncultured state of the general public. But this is a pragmatic age given to laboratory experiments in the museum as well as in pure science. The present announcement of the Pennsylvania Museum

that it intends to create a visual history of the evolution of art by placing all of its paintings in rooms where architectural background and furniture reflect the spirit of a definite period is, we feel, a definite attempt to solve problems brought up by the museum's research. Obviously three seconds per masterpiece spent in galleries where paintings of all schools and periods are grouped together can result in nothing but aesthetic chaos for the casual museum goer. But remembering the psychological principle of repetition, even three seconds per painting in a gallery of Dutch XVIIth century artists should produce some general impression of the nature of art in Holland during that period. The present plan of the Museum, ambitious though it is, will probably not alter for some time to come the brief glance upon each masterpiece traditionally necessary in "doing" a picture gallery in good American fashion. However there should under the new arrangement slowly develop in many a casual Sunday visitor a fondness for one special room and one special period, together with a desire to wander there again, oblivious of time limits. In this way, it is not improbable that there may be many graduates from the ranks of "three second art."

## CROSS COUNTRY

COMMENTS ON THE  
CARNEGIE AWARDS

The art pages of the out-of-town papers have, for the past week, been largely taken up with accounts of the Carnegie awards. Less from what has been said than from what has not been said we gather that agreement as to the merito-

riousness of the prize winners is far from unanimous. How some sections of the land lie can be judged from the following excerpts.

The *Detroit News* evades the issue by quoting copiously from Mr. R. H. Wilewski's *Modern Method* which it recommends to all those seriously interested in the aims of present day art. The *Springfield Republican* contents itself with a reprint from a Pittsburgh paper to which it adds no comment, while the *Philadelphia Inquirer* devotes itself largely to biographies of the prize winners and a reference to "the very simple still life" which won the first prize. The *Cleveland Plaindealer* is less non-committal and openly accuses the committee of "too great a reward for mere performance" in the matter of the first prize. "Matisse is skilled in creating portentous (sic) sensations out of nothings—he can make a couple of lemons look homicidal—but there are those who ask for great thoughts in a great work of art." Hence the "Motherhood" of Anton Carte should have received the coveted \$1,500 for here we have a picture "which is not only great performing but great thinking." But even Matisse, according to *Cleveland*, "would never have been guilty of turturing an honest red table cloth into a form which would make it craggy enough to serve as a problem in rhythmic bulk," as does Mr. Dasburg in his "Poppies." The critic of the *Denver Rocky Mountain News*, however, finds, in the Dasburg award the confirmation of his own conviction that the Woodstock artist would become one of the country's greatest painters and according to Mr. Ronnebeck, the reviled "Poppies" of the *Plaindealer* is a beautiful painting. The always

open minded *Christian Science Monitor* is rejoiced at the break with photographic perfection and particularly pleased with the Carte award, of which the *New York Herald Tribune* also approves. "Here is an artist with feeling, sentiment and plenty of technical power" while the Matisse is "well enough painted but in no wise remarkable." Even Pittsburgh is rather cagey about declaring itself and finds in Rockwell Kent "the best of the modernists" free from "the ridiculous exaggeration found in the majority of the pictures."

And so from coast to coast the country is vigorously reacting to the recent *bouleversement*. That there is more of censure than of praise is not only to be expected but a very healthy indication as well, for surely the letting of so much caustic critical ink should result in a less plethoric period in American criticism.

## BOOKS AND MANUSCRIPTS

## APPLES AND MADONNAS

C. J. Bulliet

Pascal Covici, Chicago, \$3.50

In *Apples and Madonnas* the case for modern art is so vehemently put that were it not for its obvious sincerity one would suspect the author of being a recent convert from the conservative ranks bent upon a complete covering up of his earlier Troy tracks. Unfortunately Mr. Bulliet, in his chapter on the perils of the various "isms," fails to realize that of them none is more dangerous than this type of criticism. To be able to enjoy modern art, as he undoubtedly does—a gallery full of works by Chagall "makes the blood rush to your head and sing in your ears"—is one thing, to write of it another and for criticism of the first water Mr. Bulliet lacks the language. Although considering himself holier than Huneker as regards present day art appreciation he cannot paint with his pen as did the first American prophet of the grand old man of impressionism. The hurried, hybrid journalisms of Mr. Bulliet's style has rendered him insensitive to such expressions as "little figurines," "still extant," "handsome animal girl," (a Renoir nude) and the surprising statement that "Gauguin began painting Sundays for recreation." In spite of which *Apples and Madonnas*—a rather cryptic cognomen explained by the statement that "an apple by Paul Cézanne is of more consequence artistically than the head of a Madonna by Raphael"—is easy reading (always a strong case for a book on art) and would be more interesting were it not that most of the so fervently defended saints have already received academic canonization. The anecdotes, culled from M. Vollard and other biographers, will intrigue all not already acquainted with the gory details of Van Gogh's ear and the apotheosis of Paul Gauguin. Some of Mr. Bulliet's judgments, for example, that the etcher Griggs is England's best artist, would satisfy even Mr. Huneker and the reviled F. W. Ruckstull, but on the whole we are quite agreed that the Impressionists et al are the first great school since the Renaissance.

## OBITUARY

## GEORGE LELAND HUNTER

George Leland Hunter, lecturer and authority on tapestries and the decorative arts died at his home, 1165 Fifth Ave. on October 31. Mr. Hunter was born at Bellingham, Massachusetts in 1867 and was a graduate of the Phillips Exeter Academy and Harvard University and a member of the University and Harvard Clubs. Besides being the editor of several books on tapestries, Mr. Hunter had contributed three hundred articles on the subject to various magazines. He married, in 1913, Miss Esther Kennedy Boardman of Pittsburgh.





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## EXHIBITIONS IN NEW YORK

### FRENCH PAINTERS

De Hauke Galleries

Under the ambitious title of "Classics of Contemporary French Painting" the De Hauke Galleries have arranged an exhibition of about thirty pictures by some of the better known men. Most of them belong to the second flight rather than among the "classics," but many of the pictures shown here would not be overshadowed by the work of France's best men.

It is reported that the obvious gaps in the present collection, gaps which no attempt has been made to conceal, have been caused by the sale of the most important pictures.

As it stands, the group is representative of the current trend of the best painting in France. If there is no picture which might be ranked as a great masterpiece, there is none, either, which fails to attain a high level. It is an exhibition in which there is no weakness and the absence of the leaders emphasizes the high quality of the contemporary French school.

Bonnard, Friesz, Marchand and Vlaminck are the best represented of those whose work is familiar over here, but the surprise of the exhibition will be found in two portraits by Kisling, one of them loaned by Mr. Frank Crowninshield. These are delightful both for their simplicity of statement and fine color. Kisling seems to us representative of a new spirit in painting, already evident here in the work of Hirsh, Branchard and Friedman. It is characterized, as nearly as one can express it, by a greater emphasis on abstraction, although the actual forms in the pictures are subjective enough. In place of arrangements of mechanical forms to make a design these painters have chosen subjects from the life around them—men and women, circuses, landscapes, cities—and while drawing with utmost academic devotion to outward appearance they create an abstract reality, an inner consciousness. The life which is so evident in the women of Kisling is of the mind rather than of flesh and blood.

One of Bonnard's most recent canvases, an interior with figures, is one of the finest pieces of contemporary painting we have seen, although, as with most of his canvases, it lacks the close knit organization which distinguishes a masterpiece. Bonnard, one feels, is more concerned with color and technique than with design. Three of his very early paintings—a café triptych—are interesting chiefly for the occasional passages of fine color which presage the brilliance of his later work.

Two fine landscapes by Friesz, both of them recent, show this artist in a freer and more personal vein than those of his earlier manners. He has become, one feels, a painter in his own right. His many experiments have at last been brought together and his present work introduces a new and important painter to the school.

There are several Utrillos, among them a picture of the white towers and domes of Sacré Coeur. Dufy is represented by characteristic works as is also Vlaminck. Maurice Denis has two decorative compositions, both in that serene manner which one associates with his best painting. The one Derain is a small, dark landscape which does not do him great honor. The Pascin, also, is hardly of the first quality. One of the two Marchand's is as fine as any of his we have seen.

### HENRY SCHNAKENBERG BERNARD BOUTET DE MONVEL

Kraushaar Galleries

Mr. Schnakenberg's present exhibition, smaller than that held at the Valentine Dudensing Galleries last year, is a further confirmation of the artists' particular virtues, rather than an advance or development in new directions. Mr. Schnakenberg seems firmly established in his own particular merits of excellent design, rich color and firm, if unemotional, development of his theme. Consisting of only twelve paintings and a small group of water colors, the exhibition nevertheless has abundant variety. The handsomest canvas in the show and one which illustrates to perfection the artist's particular virtues and limitations is the "Portrait of Miss M.," the striking figure in brilliant blue posed against a grayish mantel, the whole eminently firm in treatment and deliberately sophisticated. The feeling for Vermont landscape is again apparent in several canvases, notably the "Crushing Stone," while in "Sunflowers" and "Mullen" the full, if somewhat literal, statement of the artist and his fine realization of textures and vigorous form are evident. In the still life, "Lilacs," there is nice interplay of angles and lines in the octagonal table, the books and points of the stiff turquoise blue paper which frame the bouquet. Notably absent in the exhibition are those compositions in which Mr. Schnakenberg used to delight, in which such wholly mundane objects as an alarm clock, a copy of *The Daily News* or a telephone are introduced with successful bravado.

The exhibition of etchings in color by De Monvel in the other room consorts somewhat strangely with Mr. Schnakenberg. Mr. De Monvel relies largely on French charm. He is slight, but aristocratic in his statement. Beau Brummel is a favorite theme, well suited to the artist's whimsical talents. Other prints turn for their inspiration to the era of great coats, mufflers and high hats. In addition there are many charming treatments of children and prints in which the artist is quite unashamedly "quaint."

### RAFAEL S. YAGO Ferargil Galleries

Although hailed by his Spanish prophets as "The Painter of Women," and although from his choice of subjects apparently preferring them young and pretty, Mr. Yago is most skilled in his studies of elderly women and men. "Dona Carmen de Satrustegui de Padilla" is better characterized than the comely "Queen Victoria" and "My Mother" well renders the flabby mouth muscles of the middle aged subject. Outstanding among the male portraits of this very uneven exhibition is an alert portrait of King Alfonso, with a skillful lift to the difficult Bourbon mouth, a delightful study of Mr. Stewart Iglehart, with a twinkle in his liquid eye and an excellent self portrait. Mr. Yago finds sepia a happy medium for the rendering of healthy flesh tones, while several pencil studies testify to his ability as draughtsman. *Through November 12.*

### CLIFFORD W. ASHLEY Macbeth Galleries

In both literature and painting Mr. Ashley is one of our foremost authorities on the whaling industry and its ships. He has watched the ships fitting out in port, has sailed with them and has made a most complete record of a romantic industry.

All landmen, even those who go down to the sea in tiny yachts, thrill at the name "whaler." *Moby Dick*, *The Cruise of the Catchalot* are still favorite reading. Nor have we any of us quite lost the awe and fear of the sea which our ancestors knew.

Quite apart from considerations of esthetics, always debatable, these pictures of whalers at sea or in port carry us far from the roar of traffic and the dust of city streets. We feel a keener, cleaner wind in our faces; we spread our feet to meet the roll of the deck.

Mr. Ashley knows his subject and he knows, too, how to transmit that knowledge to us. His exhibition is a delightful experience, a vacation from any annoyance or worry about things which, after all, may not greatly matter. We can go a-roving with him sure of a good catch.

### THOMAS EAKINS GEORGE WALLER PARKER Babcock Galleries

The present exhibition of paintings by Thomas Eakins at the Babcock Galleries illustrates the difficulty which has been experienced in the past in gathering a fine representative collection. There are two small watercolors and thirteen oils shown and only the portrait of Dr. Gross, "Clara," "Home Scene" and "Signora d'Artza" at all reflect the man at his best.

Of the portraits "Dr. Gross" and "Clara" are by far the most interesting. The former is heavily painted, suggestive in technique of Munich, but is fine and strong in the drawing. "Clara" cannot be called pleasing. In this, as in all of his best painting, Eakins is an uncompromising realist, a man of astonishing perception. He has paid no compliments to his sitter but with Quaker honesty has drawn her as she was, a tired face with traces of weakness, but so real that she seems an acquaintance of long standing. The same quality is suggested in "Signora d'Artza" but this canvas lacks something of the power of the other portraits.

In the next room of the Galleries the paintings by George Waller Parker are in marked contrast. No one will be offended by realism here. The titles suggest perfectly the spirit of the pictures—"Weather Tiles," "Moonlight in Andalusia," "Moonlight and Dawn," "Creeping Shadows," "Hoary Hearths." The various sentiments are adequately rendered.

### ANTIQUE MIRRORS Little Gallery

A fine collection of XVIth, XVIIth and XVIIIth century mirrors are now on exhibition at the Little Gallery, also modern reproductions by the official frame maker of the Uffizi Gallery. Among the Italian pieces an old tabernacle frame and a piece designed by Sansovino are particularly of note while of English workmanship is the satinwood replica of a triple vanity mirror of Sheraton design. The unique French piece is a handsome XVIIth century gilt oval.

### JOHN EDDY HUTCHINS Montross Gallery

Mr. Hutchins' forty-six watercolors reveal a quick, liquid brush stroke and an ability to record fleeting impressions in colors that are fresh and spontaneous. In his Arizona series he has found rich material of an evidently personal appeal, but these are not among the most successful water colors in the exhibition because the artist has been more preoccupied with notations of color than design. However, there are many evidences in Mr. Hutchins' large exhibition of a logical sense of pattern, carefully carried out. Among these are "Winter" and the very effective "Falls" with its swift gash of white between reddish brown hills. Two of the still lifes are particularly effective. One with a pewter teapot and two plums on a white cloth has fine color and a delicate tact in the arrangement of the composition. The other, a jar of chrysanthemums set on a hooked rug, has an amusing opposition between the swing of the leaves and the bold curving arabesques of the rug design. In "Mist and Frost" Mr. Hutchins has chosen one of those themes particularly suited to expression in water color and has carried out the delicate effect with a sure and poetic touch.

### JOHN CARROLL Rehn Galleries

The scallop appears to be a psychiatric obsession with Mr. Carroll. Pos-

sessed of a distinctive talent both in the handling of design and treatment of texture, one regrets the insistence of this mannerism and its reappearance in one variant or another in a large percentage of the paintings on view. Sometimes it appears as a playful element of the design and as such has a certain whimsical and sophisticated appeal. At other times it seems a mere affectation introduced arbitrarily into an unyielding composition. "The Siamese Cat," one of the most mannered paintings in the exhibition, is a perfect example. A nude woman is represented seated, clad only in a short jacket whose edge forms a pattern of descending scallops. The curtains to the left repeat the motif as does the suggested cushion upon which the figure and the cat are seated. On the other hand, in "Peggy and Weggy," a highly sophisticated portrait of two essentially Victorian children, the repeat of Mr. Carroll's favorite motif in hair, yoke and curtain has a delicate suggestion of roundness and humor. The large "Lilith No. II" is the most ambitious painting in the exhibition, but it gives the impression of a technical tour de force. This is perhaps the only canvas shown in which there are large passages quite barren of interest.

In the smaller heads and portraits a more glowing quality has been found and the backgrounds are full of rich variations. There is a certain mysticism and brooding quality in these portraits. Next to these heads and the studies of children come such whimsical records as "The Boarding House,"

(Continued on page 10)

## DUVEEN BROTHERS

PAINTINGS  
PORCELAINS  
TAPESTRIES  
OBJETS D'ART

NEW YORK  
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"ENTRANCE TO PUBLIC GARDENS, VENICE"

By OLIVER D. GROVER, A.N.A.

On exhibition at the Grand Central Galleries, Nov. 8-19

## EXHIBITIONS IN NEW YORK

(Continued from page 9)

"Country School" and "The White Horse Inn." These have a sly humor that is never acrid. The line and the perception are often dry and witty, but the warm, glowing color half disclaims the humorous perception of subject.

**ALICE JOB  
JAMES WILKIE**  
Milch Galleries

In most of Miss Job's Chinese and Tibetan landscapes art has been compelled to serve as humble hand maiden to subject matter. Twelve years in the Orient have made of the artists an ardent convert to Buddhism and the beauty of Levantine landscapes. Unfortunately, in her anxiety to set before western eyes the vivid and varied pageant of the remote and still unexploited East, Miss Job has curbed a very admirable capacity for design in order to achieve an all too photographic accuracy. Only in the two small canvases of the Burmese silk weavers does she desert propaganda for paint and a prosaic color scheme for a pastel palette of lavender and rose skillfully laid in flat, unbroken blocks. And as is so often the case, there is in these simply stated and economical studies, more of the genuine quality and flavor of the Orient than in all the carefully carried out landscapes, with their concern for minutiae and local color. That Miss Job has a fine flair for impressionistic figure work and a rare sense of design the Burmese studies testify. This is her latest mode of painting and it is to be hoped that she will develop it, for we would gladly pass up any amount of Tibetan towers and turrets for more in this vein.

The transparent wash drawings of Mr. James Wilkie are rather achromatic affairs. A revival of the style of the early English watercolor school demands considerable refinement and attenuation on the part of XXth century palates. The work is, on the whole, dull but there is in the sketches of Martiques and Chartres a certain raffiné charm. Mr. Wilkie has chosen few English scenes, yet there is about the mall, whether the scene be Cagnes or Chichester Cross, the etiolation typical of artists who, wherever they may set up their easels, still see the world under an opaque British sky.

**WILLIAM J. POTTER  
BRYAN HIGGINS**  
Ainslie Galleries

Mr. Potter, an artist of considerable reputation in his field, is showing a series of landscapes and portraits at the Ainslie Galleries until November 14. Although fond of painting in conventionally picturesque spots, Mr. Potter's brilliant color and strong sense of design give his work individual flavor. Both the Venetian and Colorado Springs series are highly decorative and many of the pure landscapes have a tapestry like quality, slightly reminiscent of Prendergast. The Gloucester series, weaving their patterns from

the rich thematic material of ships and their reflections, are always skillfully handled. On the whole, Mr. Potter's portraiture is less successful than his work in landscape, although his types are usually picturesque, his color striking. One of the most recent portraits is that of Anca Seidlova, Czechoslovak pianist.

Mr. Bryan Higgins, who is holding his first exhibition in New York, shows a series of portrait sketches which are pleasantly direct and delicate in line. His talent is well suited to the depiction of the aristocratic types he has chosen and in his gallery of portraits one may find excellent studies of Elinor Wylie, Princess Xenia, Miss Julia Hoyt, Mrs. Cornelius V. Whitney and a score of others. The portrait study of Glenn Hunter, less literally handled than many of the other subjects, has a sensitive penetration of character and mood that is particularly interesting. Miss Tallulah Bankhead's portrait also profits by a somewhat similar treatment.

**L. BONAMICI**  
John Levy Galleries

The sun shines bright in Mr. Bonamici's brilliantly colorful canvases. The artist wields a powerful palette knife and pigment is laid on in a thick and oily impasto. Color is handled in a clean, uncompromising and in several of the Venetian scenes there is a nice effect in the rendering of rich, time-worn brick and raspberry gondola posts. A well composed study of the rain-swept Piazza San Marco, with a red-shawled woman as the one bright note in a symphony of soft, warm greys, stands out as austere as a Whistler nocturne amid so much solar splendor. Perhaps it is because Phœbus is so seldom eclipsed by Mr. Bonamici that we found the subdued San Marco canvas so welcome an oasis in the bright desert of salmon sails and iridescent water. Until November 14.

**EMMA CIARDI**  
Howard Young Galleries

The ghost of Watteau walks amid the pastorals and carnivals, the fêtes champêtres and fêtes gallantes of Signora Ciardi. A Venetian by birth, the artist has been more influenced by the art of the Valenciennes plumber's son than by that of her own city. For although one canvas is a rather tame interpretation of the Great Festa, while two others, the Villas d'Este and Torlonia, are Italian in subject, the atmosphere is always that of XVIIIth century France. There, in a world of pastel colors and soft, uncertain light, in a setting of tall wood or formal park, bewigged gentlemen in tricorne hats tread out the minuet with ladies in satins and little black masks. It is a world of pretty, passionless puppets, a world as vague and unsubstantial as a dream and infinitely sad, wherein these melancholy citizens of Cythera, these lost souls from the courts of the last Louis eternally are lost. In only one canvas, "Green Days in Gardens," is there, in the quality of the sunlight, a hint that Signora Ciardi may not be entirely unaware of the passing of the Impressionists.

**PHILIP EVERGOOD**  
Dudensing Galleries

We understand that this is Mr. Evergood's first exhibition. Two influences are plainly bespoken in the series of canvases shown—Cézanne and El Greco. These two influences are for the most part wedded to Mr. Evergood's own preoccupation with Biblical themes. The artist's palette is predominantly bluish-green and he delights in crowded figure compositions which are usually well co-ordinated. Most of the canvases, despite their lofty sources of inspiration, achieve an effect of rich decoration rather than of solidity. This is true of the "Raising of Lazarus," "Christ with the Elders" and "Samson and Delilah," three of the many Biblical interpretations. As is necessary to an artist in flat design, Mr. Evergood has a nice feeling for line and rhythm and an enjoyment of the elaborate interplay of many figures in a group, which, despite his evident breaking from traditions, he is fond of grouping in pyramidal structure. Often some of the paintings have a tapestry like quality. Three of the portraits are well done, especially that of a young Jew seated in a garden, a glass of wine on the table beside him, a glimpse of tropical landscape in the background. The painting of a sick man resting back among his cushions happily departs from the greenish-blue palette and in its simple composition seems a more genuine and personal expression than some of the more elaborate canvases. One of the few still lifes has glowing color and texture, but is unhappily very crowded.

**MARY ELWES  
BOCCINI MANUEL**  
Anderson Galleries

Miss Elwes, who is exhibiting at the Anderson Galleries until November 5, is apparently capable of painting gardens in every habitable portion of the globe. The geographical range of her studies in watercolor include Algeria, Argentina, Brazil, Chile, England, Majorca and the West Indies. Miss Elwes' interests are largely horticultural and she is more interested in flowers per se than in design. Nevertheless such watercolors as her "Moonlight in a Brazilian Garden," "Wistaria, Sussex Cottage" and "Delphiniums in Ireland" should give pleasure to even those with a minimum of interest in landscape gardening.

Mr. Manuel, who has achieved distinction in another art than that of painting, realizes in his present exhibition the cravings of long unsatisfied ambition to paint. In his drawing Mr. Manuel is quite obviously an amateur but his work has the fashionable interest of naïveté. We cannot say much of Mr. Manuel's figure paintings, although the influence of Cézanne has been rather rashly mentioned in the foreword. However, we prefer his flowers to the literal English blossoms of Miss Elwes and in "Fleurs sur Table Carrée" and "Fleurs à Longes Tiges" he has achieved both a certain effectiveness of design and charming color. In the "Portrait de Mlle. X," done in a restricted palette of browns and with simple modeling he has almost succeeded.

**SEVEN CONTEMPORARY  
ARTISTS**  
Arden Galleries

The opening exhibition at the handsome new Arden Galleries consists of work by seven contemporary portraitists. With the exception of Mr. Abram Poole, whose work tends towards the decorative and posterous, the artists are all crème de la crème conservatives. Representation reigns supreme and one doubts if the dozen portraits of prominent bank and club presidents will flutter the hearts of any but their immediate families. Besides these august officials and Mr. Poole's fanciful females there is by Lydia Field Emmet a delightful blonde doll posed as a little girl, while the Mrs. D. Perry Morgan, Jr. and child and Dorothy Thompson of Jean McLane present this artist in all her characteristic buoyancy and preference for blondes.



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**ENGRAVINGS  
&  
DRAWINGS**

**COMING AUCTIONS**

(Continued from page 5)

als by Platzer and a typical work by Troyon. Also interesting is a street scene by a Flemish master about 1640, a portrait of an old man from the studio of Ferdinand Bol and an Annunciation of the Lombard School about 1500. The furniture included in the sale is largely French of the XVIIIth century and includes some pieces in delicate marquetry work as well as a large Aubusson tapestry screen. Chinese porcelains, some very fine crystal candelabra and XVIIIth and XIXth century French bronzes round out the collection.

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**ETCHINGS AND WOODCUTS**

Sale, November 16 and 17

Old Master engravings, etchings and woodcuts, including examples of the work of Albrecht Altdorfer, the brothers Beham, Pieter Breughel, Domenico Campagnola, Lucas Cranach, Claude Gellée, Augustin Hirschvogel, Lucas Van Leyden, Rembrandt, Ruissdael, Schongauer and others, will be sold at Gilhofer and Ranschburg's, Lucerne, on November 16 and 17. The large group of Dürer prints includes, besides the extremely rare "Rape of Amy-mone" and a superb early impression of "The Effect of Jealousy," the extremely rare first Latin edition of the Apocalypse woodcuts. These cuts, comprising the title, cut on wood in Gothic letters and fifteen large woodcuts, were printed by the artist himself in Nuremberg in 1498 and come from the Vincent Mayer collection. In 1926 a copy of this edition brought £775. Another important item are six prints by Jean Duvet, "the master of the unicorn," of Biblical and allegorical subject, all of the utmost rarity.

A collection of plates by the Little Masters and goldsmith's designs includes examples of the work of Zoan, Andrea, Aldegraver, Michel Le Blon, Cornelis Bos, Renée Boyvin, Ducer-ceau, Wenzel Jamnitzer, Cornelis Matsys, Rosex Da Modena, Van de Passe, Sibmacher, Jonas Silber, Virgil Solis and Mathias Zündt.

**AUCTION REPORTS**

**BENARIO COLL**

The textile collection of Hugo Benario, which was sold at Rudolph Lepke's auction rooms in Berlin on October 12, realized some excellent prices. The following items brought over 1000 marks:

- 613—Gold Brocade, Florentine, second half of XVth century, 80x57 cm. 1,700
- 614—Gold Brocade, Florentine, second half XVth century, reproduced in Falke, 98x57 cm. 2,000
- 635A—Length of Italian XVIth century wine-red velvet, 107x200 cm. 1,250
- 636A—Piece of dark red Italian XVIIth century velvet, 185x200 cm. 1,220
- 637—Velvet hanging, Italian XVIIth century, 185x200 cm. 1,450
- 644—Three large red velvet lambrequins, Italian XVIIth century. 1,450
- 709—Gobelin fragment, verdure pattern, Eng-heim (?) XVIIth century, 106x52 cm. 1,050
- 713—Gobelin fragment, South German, XVth century, 93x80 cm. 215
- 717—Fragment of a knotted rug in colored wool, Persia, XVth century, 247x212 cm. 1,800
- 886—Green Silk Moire, Italy, early XVIIth century, 225x93 cm. 1,050
- 890—Gold Embroidery, Christ on the Cross, Spain (?) XVth century. 1,700
- 910—Hanging, South Germany, end of XVIIth century. Rich embroidery. 1,600
- 919—Wall Hanging, Italian XVIIth century, green velvet with rich gold embroidery. 346x155 cm. 3,500
- 957—Gold Brocade, Persia, early XVIIth century, 140x158 cm. 1,550
- 959—Collection of 76 brocades, largely Persian, XVIth-XVIIIth century. 2,800
- 994—Collection of antique Peruvian wool embroderies, 112 pieces. 1,200



"BUCKER AND BUCKEROO"

By CHARLES M. RUSSELL

On exhibition at the Grand Central Galleries, Nov. 8-19

**AUCTION CALENDAR**

**AMERICAN ART ASSOCIATION**  
Madison Ave. and 57th St.

November 9, 10—The Eelco M. Vis collection of old Dutch titles.

November 11, 12—Important tapestries, brocades and Chinese porcelains, the private collection of Mr. Edson Bradley of New York and Newport.

**ANDERSON GALLERIES**  
Park Ave. and 59th St.

November 9—Americana, including many rare books and broadsides from various libraries.

November 11, 12—Furniture from the King Hooper mansion.

**BROADWAY AUCTION ROOMS**  
1692 Broadway

November 10, 11, 12—Furnishings from the estate of the late Joseph Keppler.

**PARIS**

The return of painters to the "Butte" Montmartre and Montparnasse, coincides, as usual, with the departure of the swallows.

The rich harvest of paintings has caused the usual flowering of private exhibitions.

Utrillo and Signac at Bernheim's, the former with some fifty paintings.

Adolphe Cossard at the Charpentier gallery, from October 21st to November 9th.

Groups are being formed, that forestall the Autumn Salon to be held next November.

In the very fine background of the Main Room of Cercle de la Librairie, on Boulevard St. Germain, are a hundred and fifty paintings of mountains. All the mountains of France are there, Alps, Pyrenees, Auvergne, Vosges, etc., and one can, at leisure, acquaint oneself with their many-sided beauty. Amongst those who have interested us most we find a charming Alsatian Vale, with its old dismantled burg, "Dreisten," seen from Ste. Odile

by Capgras; the "Lake of Longet," a symphony in white and mauve by Louis Germain; "In the Upper Vosges," a "Wintry Afternoon," by Robert.

Kammerer is excellent in his originality and bold treatment of the "Guidé's Cottage," at Mt. Pelvoux. Lemonnier exhibits a picturesque document, sincere and talented. Two powerful and luminous water colors by Pierre Lorain, "Yellow Thistles," by Blanche Odin, and a canvas by Regnault de Lyques also deserve especial mention.

\* \* \*

The Gastronomy Exhibition which is at present open at Magic-City, is organizing an annex devoted to paintings, at the Simonson Gallery, Rue Caumartin. Boeswillwald has painted a well-balanced and skilfully contrived composition of under-ripe, hardly translucent fruits, which cast a slight touch of coldness upon an attractive picture. Jeanne Dat, on the contrary, prefers very ripe fruits, with yellows and reds, "appealing" somewhat too intensely. De Bonnechose shows a dining-room, with wide checkered bay-window partly opened upon the night and framed-in with red curtains, the whole with beautiful coloring. An attractive play of light and shade is contrived by the lighting. Cortès also is the friend of lamps and interprets the effects of light on faces and homes with boldness and ease. Monnst, whom we might call the brass-painter, gives us two women brass-cleaners, effectively handled.

\* \* \*

Musée du Luxembourg—Charles Cottet's bequest.

Mr. Charles Masson, the Conservateur of the Luxembourg Museum allows us to admire the whole of late Ch. Cottet's works, bequeathed to the Museum. Several are works of importance; all of them are interesting. This painter has a special attraction to the sea and has given us a series of important as well as minor works on Brittany. His lovely portraits, and his view of Venice, so different from his usual subjects, prove how supple his talent is, and how well his vision can adapt itself to all varieties of atmosphere. The painter's portrait of himself, and that of Lucien Simon, his "Victims of the Sea" are first-class works (Continued on page 12)

**VAN DIEMEN  
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## PARIS

(Continued from page 11)

which all visitors of the Luxembourg will relish.

*Bibliothèque Nationale*—From October 25th on, will be held the exhibition of the Moreau-Nélaton bequest, which will precede the Exhibition of the French Revolution, opening next January. M. Moreau-Nélaton, late Member of the Institute, a man of high culture who, all his life long, patronized art and artists, bequeathed an important number of pictures and engravings to the Louvre and the Bibliothèque Nationale, some from the donor's own hand.

After the fire in 1856, which destroyed the entire roofing and top part of the Comedy wing of the Fontainebleau castle, dating from 1568, the building shutting in the side of the gardens was modified by a temporary roof, still to be seen. Owing to the generous and judicious intervention of Mr. Rockefeller, it will be possible to restore its original aspect to the damaged façade, including the high roof, sculptured frontons, and dormer-windows. That generous Mécène has just made another gift of 20,000,000 fcs. which, after the Reims Cathedral and the Versailles Castle will enable us to restore the Fontainebleau castle.

*The Salon d'Automne* opens at the Grand Palais on January 6th. That yearly artistic manifestation ranks amongst the most important both in number and for the individual debuts to be seen there. Painting, sculpture, engraving, artistic studies in furniture and ceramics, show amateurs and visitors some very interesting efforts towards avoiding the commonplace.

*International Exhibition of Horticulture*—In the temporary home on Cours-la-Reine an International Flower Show is about to open to celebrate the hundredth anniversary of the French Horticulture Society. Several flower painters are taking part in that show. We can only give the names of Montézin, Montagne, Grün, Bompard, Chrétien, Prévot-Valéry, Quignon, Landeau, etc.

Madame Henry Lapauze, manager of *La Renaissance de l'Art* and widow of the late Conservateur of the Petit Palais has just opened her art gallery at 11 Rue Royale. Many people belonging to the high Paris art world were present at this brilliant function. Madame Lapauze sails for New York on the 9th of November on the "Ile de France."

## CHICAGO

The fortieth annual exhibition of American painting and sculpture now open at the Art Institute will continue until Sunday, December 18.

The Palette and Chisel Club has a fascinating array of sketches just now upon its walls. They are the result of work carried on this summer at the club's Fox Lake summer camp. A group of landscapes are by Edward T. Grigware, William Weir and Otto Hake; several figure pieces are by Glen Sheffer, and Holger Jensen shows an attractive sketch.

The current exhibit of the Associated Dealers in American Painting is extensive in its scope. There are examples of some thirty-odd artists, a number of them living today, a few of them dead. There is a beautiful portrait of a young girl by Louis Betts; a sketch of a child by George Luks; the body blocked in roughly in thorough accord with Mr. Luks' favorite mannerism, care and attention lavished on the upper part of the face and head; a Robert Henri portrait of a boy, again unmistakable as to its authorship; a delightful gay Russian peasant scene, with his favorite touch of pink, by Leon Gaspard; a field with turkeys by Horatio Walker, and the portrait of a young girl by Abbott Thayer.

An exhibition of Negro art will be shown at the Art Institute beginning on November 16 and continuing for about three weeks. The objects shown will be made up largely of the famous Bushongo wood sculpture, ivory and horn carving, applied decoration, metal work, weaving and pottery, from the Congo River basin in Africa. It presents a particularly representative view of the best work of the most artistic tribes—the Bakuba, Bakongo, and Bangongo subdivisions of the Bushongo nation. This work reflects a tradition of style and an accumulated

technique stretching back through hundreds of generations. Their art in sculpture and metal work reached a classic stage from two hundred and fifty to three hundred years ago. Alan Locke says, "In connection with this revival of the art of the pagan African past, it is curious to note that the American descendants of these African craftsmen have a strange deficiency in the arts of their ancestors. They have been known favorably for their skill in music, song, dance and story but have scarcely touched the pictorial and plastic arts or even the decorative crafts, and where they have done it at all, have done so imitatively and not creatively." However, there have been of late years efforts made by American Negro artists to win recognition for their talents in the line of pictorial art, and in the collection of Negro art to be shown at the Art Institute there will be a group of paintings executed by American Negroes.

A new showing of Japanese color prints invariably affords a delightful experience for visitors to the Print Galleries of the Art Institute. On November 1 there was placed on display in Galleries 17 and 18, an exhibition of the work of the early Japanese masters—the first to make use of the wood-block to reproduce their painted designs. The Clarence Buckingham Collection is particularly strong in this chapter in the history of Ukiyo-ye; in fact many of the prints to be exhibited are unique, all other copies having disappeared through the years following the late XVIIth century, the time from which many of these prints date. There will also be shown examples by Hishikawa Moronobu, the so-called father of pictorial wood-block printing in Japan, the majority of his prints dating from 1660 to 1695. All of his prints were originally done in black and white, but many of them bear additional colors, which were applied by hand. Several prints depict scenes from famous plays while others illustrate historical incidents. The two great artists Torii Kiyonobu and Torii Kiyomasa are represented by portraits of actors and famous beauties of the day, and one extremely rare and important group consist of three vigorous designs of birds by Kiyomasa.

On November 1 there was placed on exhibition in the Print Rooms of the Art Institute a collection of Old English Color Books, lent by Mrs. James W. Thorne. These books are notable not only for the perfect state of preservation of the volumes and their color illustrations, but in all cases they are the most desirable editions, handsomely bound in their original covers. The exhibition will be held under the auspices of the Print and Drawing Club. Other plates, stipples, mezzotints, aquatints and lithographs also form a part of the exhibition.

## PHILADELPHIA

An exhibition of etching by Mildred Coughlin was recently held in the print gallery of the Art Alliance.

A group of paintings and pastels by Elizabeth F. Washington is on display in the newly opened Edward Side Galleries.

The Pennsylvania Academy of the Fine Arts and the Pennsylvania Society of Miniature Painters announce that under their joint management the twenty-sixth annual exhibition of miniatures will be held in the galleries of the Academy, from Sunday, November 6, to Sunday, December 11, inclusive. The exhibition will consist exclusively of original miniature paintings by living artists which have not before been publicly shown in Philadelphia.

## BOSTON

Works by Miss Felicie Waldo Howell were recently shown at Vose's.

The exhibition was composed of some forty pictures, the majority in oils with a few water colors.

Miss Rachael Carnegie of England visited Boston for the opening of her exhibition at Goodspeed's, where her etchings, aquatints and drawings were shown.

The etchings were over forty in number, while there were about one-fourth as many aquatints, somewhat formalized like "Evening Light" and "The Bend in the River" or more impressionistic as the Trafalgar square plate.

An exhibition and sale of original water color paintings by Isabel Schneider, member of Buffalo Society of Artists, Buffalo Art Guild and the San Diego Society of Artists has been held by Jordan Marsh Company.

Water colors, etchings and drawings by Germaine Rouget Cheruy were recently on exhibition at the Grace Horne Gallery. Claude, Hokusai and Rembrandt have provided inspiration for the artist and doubtless led to the development of a style quite at variance to the usual direct manner of painting of the artists of today. The wood cut of a duck, a proof of which has been acquired for the British Museum, might be selected as especially worthy of notice and capitalizing embodying a derived form of expression. The designs for stage costumes for Moliere plays are likewise of much interest.

Modern French prints, a newly assembled group of Van Dongen, Picasso, Vlaminck, Gleizes, Matisse, Laurencin and others are also to be found at Miss Horne's.

There is also a small collection of drawings by Earl Bragg which are made in colored ink and most original in design.

Miss Janet Luther's studies on parchment of XVth century illuminations shown this week at the Society of Arts and Crafts reproduce with unusual fidelity the spirit of the original manuscripts. There is a spring and a wiry quality of line which reveal admirable draughtsmanship on the part of this young craftsman.

The Guild of Boston Artists recently opened an exhibition of paintings and other works by newly elected members of the organization. The entire first floor at the Guild has been given over to the show, while some are to be seen together with exhibits by other members in the print room on the second story.

The list of featured exhibitors is as follows: Charles Curtis Allen, Ruth Anderson, John P. Benson, Henry H. Brooks, Amy Cabot, Bernard Keyes, R. H. Ives Gammell, John Lavalley, Henry W. Rice, Alden L. Ripley, Harry Sutton, Jr., George C. Wales, Frederick E. Wallace and Stanley W. Woodward, fourteen in all.

The print room at the Guild is variously occupied, giving prominence to work by some of the Guild's senior members. Miss Laura Hills contributes several of her pastels of flowers and Mrs. Hale, Miss Patterson, Mrs. Bradley and Mrs. Motley drawings and water colors. Etchings by Gallagher, Hornby and Woodward are likewise exhibited.

The present exhibition is to be followed by one by Charles Curtis Allen, the first of the one-man shows at that gallery which during the fall and winter will follow each other in succession.

## THE HAGUE

In 1923, on the occasion of the 25th anniversary of the ascent to the throne by Queen Wilhelmina, the Dutch-American, Edward W. Bok, has presented a stained glass window commemorating the event, to the New Church of Delit. The window has been designed by Willem van Konynenburg, one of the foremost artists of the country and it has been executed in the well-known studios of Schouten in Delft. The window was consecrated on October 27th.

An important exhibition of contemporary Austrian paintings and decorative art has been arranged in the Museum of Modern Art here. Only a limited number of paintings by those few artists who more than others stamped their personalities on the trend of Austrian art these last thirty years, have been placed on exhibition. The leading masters, Klimt, Schiele and Kokoschka are convincingly shown in about fifteen works each. Around these outstanding men other artists are grouped. The specimens of decorative art are also carefully chosen and give a fine impression of recent achievements in that field. The exhibition will be held in some of the other large cities of Holland also.

On cleaning the attics of the former Museum of Decorative Arts in Haarlem, four ceiling paintings on wood, in a very neglected condition, have been discovered. They represent the four seasons and on further examination appeared to be from the brush of the remarkable Rembrandt pupil, Barent Fabritius, the brother of Carel Fabritius. His signature and the date, 1669, are on the panels, which have been transferred to the Frans Hals Museum for further examination.

Old prints and drawings were recently sold at Amsterdam, at van Stockum's. A collection of drawings of ships and battle scenes by Willem van de Velde, was sold for fl.25,000—and it gives great satisfaction to a country, where vivid interest in the great maritime past is felt, that the collection will stay in Holland.

A life size portrait of a young man by Ferdinand Bol, dated 1652, has been acquired by the Royal Art Gallery in The Hague. It is one of the master's finest works.—L. J. R.



## SPAIN

The Society of Painters and Sculptors has begun its series of one-man shows with an exhibition, in the Nancy Galleries, of the latest work of Nicolás Raurich. Raurich and Joaquín Mir share the supremacy among the landscape painters of Spain, a supremacy which is unanimously acknowledged, hence this exhibition was awaited with the greatest interest, and is the object of passionate comment. The 21 canvases shown are as many different interpretations of nature, whether as regards subject, mood, and technique. They include his characteristic visions of the Mediterranean, full of opulence and poetic feeling, harmonious and melancholy sunsets, diaphanous and luminous moonlit scenes, stern and bleak aspects of the Castilian plains. His technique is equally varied; "The Globe" a mass of pure colour moulded into sunlight without limits of sky; a seething mass of opals and pearls in "The Tide," and the most delicate and airy touches in "Spring," are the outstanding examples of Raurich's progress in his triumphant career.

The Minister of Fine Arts has recently paid a visit to the Monastery of Parral, to inspect the work of restoration which is being carried on there. He was favorably impressed, and has ordered the final portions to be undertaken, viz., the rebuilding of the cloisters, and the strengthening and consolidation of the chapel.

Great alarm was caused early in the year by a report that the towers of Burgos cathedral, that marvel of airy grace, a fairy-like stone lace-work, were in danger of collapse. Steps were immediately taken to avert such a catastrophe, and it was decided to build a steel frame inside the towers, so as to offer absolute security. The work was taken in hand with the greatest activity. It has been completed in the North tower, and the scaffolding removed amid great popular rejoicings.

The notable painter, Oliver Aznar, has just died in Madrid. Born in Zuera, in the province of Zaragoza, he began his studies at the local School of Fine Arts. After spending a few years abroad he settled in Madrid, where he devoted himself to portrait-painting, having had King Alfonso among his sitters. He had obtained medals in several national and foreign exhibitions.

The professional journal *Vida Médica* organized last year an exhibition of paintings by members of the medical profession. It was a revelation and a huge success, to the extent that it was decided to make it an annual affair, and the Fine Arts Club has lent its galleries and opened its doors to the "Second Salon of Medical Artists." It includes over one hundred paintings, many of them of considerable merit, and its "ensemble" shows a distinct advance over the average level of last year's Salon.

The Bilbao Museum has suddenly advanced into the front rank of the Spanish museums, thanks to the public spirit of the late Bilbao millionaire ship-owner, Don Laureano Jado, a life long discriminating collector, who has bequeathed his entire collection to the Bilbao Museum, together with adequate financial provision for its upkeep. The Museum authorities are faced with the problem of lack of room, as only a small portion of the Jado collection can be properly displayed without lamentable overcrowding. Steps have been taken, however, which it is hoped will result in the building of a new museum.

In Lequeitio, on the Bay of Biscay, near the castle which was placed at the disposal of the ex-Empress of Austria, Zita, and where the Imperial family spend their exile, important archaeological discoveries have been made. A vast prehistoric site has yielded numerous interesting specimens, including a stone slab with a representation of a horse, bronze axes, ivory arrowheads, and others of minor importance. They have all been sent

The Jury have awarded the prizes in the exhibition organized by the Society of Poster Painters. As was expected, and following what seems to be an inviolable law, the first prize was awarded to Rafael Panagos. The second was given to Manuel Astruc,

and the Jury commended the work of Aristo Tellez and S. Bartolozzi.

The Royal Academy of Fine Arts has had its secular somnolence rudely shaken. There being a vacancy, the artists that follow a modern tendency wished to see one of their creed enter that stronghold of traditional academism, where the old members wanted to maintain the sanctity of their Institution. The moderns presented as their candidate Teodoro Anasagasti, a sculptor of great merit, lecturer of the School of Architecture, and a great innovator. The forces were so equal that there was a dead-heat in the polls, until the issue was finally decided by the arrival in Madrid of the painter Chicharro, Director of the Spanish School in Rome, who was spending his vacation in the Tyrolean mountains, and of the sculptor Clara, who resides in Paris. Their vote gave the victory to Anasagasti, and let a breath of modern air into the mouldy atmosphere of the Academy.

—E. T.

## BERLIN

The "National" Gallery in Berlin celebrates the centenary of Arnold Böcklin's birth by an exhibition which unites in chronological sequence nearly 250 paintings and drawings. This is indeed a commemorative arrangement which gives an almost complete survey of the *oeuvre* of the Swiss artist and one which is worthy of his gifts. The opening was made a gala affair. The ministers of the Interior and of Art and Science were present and Professor Wölfflin, the famous art historian, delivered a speech. The controversies as to the merit of Arnold Böcklin's art, date some twenty or thirty years back and coincide with the introduction and growing appreciation in Germany of Impressionism. The *l'art pour l'art* slogan of these anti-romanticists of course implied a death sentence for the phantastic and imaginative storyteller, Böcklin, who built up in his paintings the world of his dreams. At that time every "coin de la nature" was proclaimed as adequate subject matter for the painter and necessarily Böcklin's tritons and nereids, his allegories and myths, clashed against the new forces that had just begun to prove their power and authority. However, the very fact that his works have not been washed away by the impetuosity of the new movement, proves their inherent value and weight. There is no denying the fact that not all of the paintings here on show can claim an equal amount of admiration, yet the intensity of the artist's visionary conception is on the whole utterly convincing. A grandiose impetus is to be felt in these gigantic compositions and in the power that often lies in the pathetic movement of the figures. A successful emulator of

the Venetian Renaissance artists, especially, Böcklin attained an exceptional ardour and vehemence in his color-scheme. Unbroken and pure, his canvases sparkle with brilliance and exert a curious fascination by their concentrated intensity. The richness and power of his imaginative pathos, combined with the sonority and lasting resonance of the pigments, are wedded in Böcklin's chief works. A solitary giant, he lived and worked true to the visionary world of his imagination.

The exhibition at Flechtheim's of watercolors, pastels and drawings by Pablo Picasso comprises more than 150 items. It is impossible to catalogue Picasso's art, to fit it in a fixed interpretative scheme. However there is a certain continuity in his *oeuvre* which links his beginnings with his latest works. The pure and simple contour of his early "periode bleu" already involves his aspiration towards the classical line of Ingres, who some time ago was on the crest of the Parisian vogue. However these works, dating from the beginning of this century, have a decidedly deeper, more resonant ring, than most of his latest achievements. In those one feels a melody, which might be described as "sostenuto" and which is borne by a feeling of innermost reverie. About the turn of the first decade he abandoned this manner of painting to become the inventor and protagonist of Cubism. Picasso's name will forever be connected with this phase of development in modern European art, though the possibility of comparison in this exhibition allows us to state that these are not the works upon which, for generations to come, his chief claim to fame will rest. That the success of his new method has been anything but satisfactory to him is evidenced by the fact that about the beginning of the second decade of the present century he developed a tendency which has been looked upon as a re-assumption of the Neo-Classicism of the middle of the XIXth century. Like Ingres, indeed, Picasso is an eminent draftsman, he infuses the contour and not the plane with the vibrating and pulsating life of his inward motion. The sureness and precision of the lines, the clearness and ease of the figural composition, are in many cases absolutely convincing. In others one feels a certain rigidity takes the place of grace and movement, one feels that the artist's inclination for the sometimes superhuman forms of the Greeks impeded his own conceptional imagination. Picasso's case is one among quite a number of artists throughout the centuries, whose personality and artistic imagination, whose conceptional disposition even, is directed towards, is instigated and fired by the everlasting beauty and grandeur, by the perfection of Greek art.

Amsler & Ruthardt in Berlin, long spe-  
(Continued on page 14)

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**BERLIN**

(Continued from page 13)

cialists in prints, have lately enlarged their gallery and are now showing a select number of paintings in their well arranged rooms. The firm is following in its new field of activity the same principles of quality which have established its world wide reputation in another branch of art. The collection includes a very characteristic work by Monticelli, a bouquet of colors and tints, sparkling with brilliance, a painting by Lucas, which until recently had been catalogued as Goya. It is painted in a very impetuous manner, showing a bold handling of contrasts. A pastel by Degas is of first quality and Toulouse-Lautrec is represented by a witty interpretation of gamblers' physiognomies, evidencing the sureness and precision of his touch. An early flower-piece by Lenbach is very appealing in the exquisite balance of tones and hues; a Diaz outdoor scene is perfectly charming. Admirers of Thorwaldsen will appreciate a portrait of him by K. A. Senff. There are many more paintings of diverse schools and periods, which make this gallery worthy of the attention of collectors and amateurs.

The possibility in Berlin of seeing beautiful paintings in adequately arranged rooms has been increased through the opening in Lennenstrasse, near the art dealers' center, of the Gallery Ehrhardt, formerly at The Hague. A very important piece in this collection is doubtless a "Lamentation of Christ" by Jan van Scorel. This very representative painting is in an excellent state of preservation and has been inspected by Dr. von Bode and Dr. Friedländer, who have given their names to this attribution. Christ's corpse leaning on the tomb gives a strong diagonal accent to the canvas. The figures grouped around this focus are splendidly drawn and do not lack grandeur and expressiveness. In spite of the fact that seven figures are arranged in a comparatively narrow space, the artist has succeeded in giving each of them bodily significance and intensity. The influence of Scorel's sojourn in Italy is evident. A painting by Ferdinand Bol, depicting the story of the disguised shepherd intruding himself in a girl's dress into a company of richly attired ladies is a very attractive piece. The richness of tints, the grace and ease of the grouping is remarkable. This canvas must be looked upon as being among the chief works of the artist. Another asset of the gallery is a painting by Tintoretto representing a group of three men, the one in the middle being obviously the pupil of the elderly scholars on both sides. The harmony of colors is worthy of the great Venetian artist: a deep, rather luminous black in the habit of the young man is flanked by purple and red of the other vestments and this triad of colors is fused into a perfect union. A Veronese "Adoration of the Magi" is also a remarkable work and considerable attention is attracted by a painting by Poussin depicting a Greek myth.

The newly appointed director general of the Berlin museums, privy councillor Waetzold, entered upon his functions on October 1st. The ceremony was attended by the minister for Art and Science, Dr. Becker, by Dr. von Bode, Dr. Friedländer and many representatives of high museum offices. It is the new director's intention to popularize the treasures of the Berlin public collections among the public at large through promenade-lectures, lectures accompanied by lantern slides and broadcasted discourses. The objects accumulated in the museums represent a large portion of the national wealth and it appears legitimate that all classes of people become acquainted with these riches and avail themselves of this opportunity for enjoyment. It is planned to open the museums in the evenings, this making the installment of lighting constructions indispensable. The department of antiques of the new museum buildings is going to be equipped with such a device. Everybody interested in the artistic prosperity of the city will be glad to hear that the completion of the new museum buildings is now within reach. The director declared that the greater part of the establishment will be finished in 1930. This means a great

deal for Berlin's attraction as an international art center. It is especially due to the efforts of Dr. Waetzold that the unfortunate "museum quarrel" which for many years past handicapped the enterprise, has now sunk into deserved oblivion. The gulf between the enemy parties having been bridged, the way is cleared for increased activity and success in the future.

Dr. von Bode has written a preface to the catalogue of the collection of Dr. Simon, which has been sold at Muller in Amsterdam, in which he refers in detail to the noble and generous amateurship of this German collector. Dr. Simon's donations for the "Kaiser Friedrich" museum are noteworthy and comprise his collection of Italian art, presented to the museum in 1904, and his collections of German art of the Middle Ages and the Renaissance, which were incorporated into the public collection in 1920. It is a trait of rare generosity that Dr. Simon did not retract his promise in spite of the fact that he suffered heavy losses during the war and the inflation. This donation is balm upon the wounds of Germany's constant losses of art treasures to America.

The keeper of the print room in Stettin, Dr. Henry, has been lucky in discovering in an old volume a painting which is probably a self-portrait by Dürer when he was a child. The similarity of expression and features with the famous drawing in the "Albertina" in Vienna led to this assumption and further investigations proved its correctness. The painting shows the artist's means of expression still in their infancy and its value is primarily a historical one.

The department of antiques in Berlin has acquired a collection of antique portrait busts, belonging to the Egypto-Roman period.

The "Kaiser Friedrich" museum in Berlin has acquired a landscape by Rubens which is among the most important by this master. It once belonged to the collection of Cardinal Richelieu and at a later period is known to have been the property of an English nobleman. A rural scene with cattle and peasant women is represented on this landscape, which is distinguished by the extraordinary beauty and harmony of colors and the verve and vigor of the execution. It must be dated at about 1625-30.—F. T.

**SAN DIEGO**

Among the special exhibitions are displays of the work of children from the Bryn Mawr School, of Baltimore, Maryland, and from the Portland Art Association, of Portland, Oregon.

Among the 40 and more paintings lent by Mrs. H. A. Everett, of Pasadena, are splendid examples—a Sir Thomas Lawrence, of unusual delicacy and refinement of coloring; a subtly modelled, remarkably characterized head, by Sargent; a beautiful study, "The Clearing," by Chauncey Ryder, with delicately colored clouds and a fine sense of distance beyond the slender trees; two still life studies by Emil Carlsen; "The Little Cavalier," by George de Forest Brush; very fine examples of W. M. Chase and W. M. Hunt—the first the head of an old man, the second a particularly mellow profile of "Miss Russell," and a very beautiful atmospheric study by Bruce Crane. Particularly beautiful coloring is found in each of the two examples by J. Francis Murphy, and in the "Venetian Door" and "In California" by H. Dudley Murphy. The other artists represented in this group of 42, which will later be increased by a considerable number of American paintings and by several examples of sculpture, are: Bellows, Bergdorf, Birren, Caliga, Carlsen, Caser, Church, Clark, Gaul, Groll, Hanson, Hassam, Houston, Kaminski, Lie, Metcalf, Ochtman, Payne, Potthast, Ranger, Symons, Twachtman, Vonnoh, Vezin, Walters, Wier, Wiggins, Wyant.

Other exhibitions of the present and immediate future are those of Japanese prints, of Blumann photographs of bronzes by Arthur Putnam, of about 25 canvasses by Chase.—R. M.

**INDIANAPOLIS**

Exhibitions for November at the John Herron Art Institute, Indianapolis, include paintings by Jessie Arms Botke and Cornelius Botke, painted and printed fabrics from the collection of Elinor Merrell, and 150 pieces of soap sculpture. On October 22 an exhibition of textile designs by Leon Bakst was hung in the educational room to remain on view until November 3. The educational room is arranged with material easily available to students of design and to those interested in history and geography. Pottery, glass, baskets and weapons of ancient and prehistoric civilizations are grouped in cases and there are other cases of dolls and puppets from many lands, and swinging wall frames of mounted textiles. The thirty-five mounts of the Bakst designs are appropriately placed in these surroundings. Bakst completed these designs shortly before his death. They were made for an American silk manufacturer and their inspiration is largely American, but their effect is typically Bakst.

In December the special exhibitions will be works of the Old Lyme painters and prints by Blanding Sloan.

Programs open to the public are presented at the institute each Sunday afternoon from October until June. Gallery talks on the current exhibitions by artists and critics alternate with musicales by well known musicians from Indianapolis and other cities.

Leon Bakst's last work, a group of bright patterns that he fashioned for reproduction in silk, are now displayed in the John Herron Art Institute. The color is wonderful. It is stimulating and satisfying at the same moment. The conventionalized forms are reminiscent of Persian, Byzantine and American art but they show the touch of the bold Semitic imagination of the artist. There is an occasional design that follows closely the inspiration of some decorated bit of American Indian pottery or weaving, even to a careful adherence to the familiar black and red and ochre coloring but there are many more where oriental intricacy enriches the simpler American patterns not only in line and mass but in color as well.

On October 30 the J. Otis Adams Memorial Exhibition closed. It was an interesting collection and has attracted many visitors. Several of the paintings were sold. It has been a privilege to show a representative group of fine canvases from the brush of so able an artist and so esteemed a son of Indiana.

The French etchings will remain on view for another month. The present showing is a discriminating selection from among the choicest of European prints.

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# CINCINNATI

American painting is being shown at the Cincinnati Art Museum. In the four west galleries the Museum staff has arranged a most illuminating series of paintings, beginning with some of the brightest lights of early American painting and ending with the work of the present day.

These paintings belong to the Museum collection, which it has not the gallery room to show in its entirety as a permanent display. Many of these paintings have not been on public view for some time and it is most refreshing to see them again.

In the main gallery is the Twachtman waterfall, a beautiful arabesque of opalescent color. "The Hawk's Nest," by Daniel Garber, purchased a number of years ago by the Museum out of one of its spring exhibitions, is a fine example of Mr. Garber's decorative style.

"Road to the Village," by Edward W. Redfield, was bought many years ago before Mr. Redfield had soared to the heights in landscape painting.

"The Landing Stage, Bologne," by Elmer W. Schofield, is full, round and resonant in color.

Of particular interest to the painter is Edmund C. Tarbell's "Crimson and Gold." Here is a painting that is exhilarating, technique that is facile and exquisite tone modulations. "Fricolity," by James R. Hopkins, is one of this artist's finest canvases. It pictures a young woman in white, seated in front of a window. The Museum can be justly proud of its American painting as each picture has been carefully chosen because it sets forth those qualities in each man's work that are resplendent, and in many instances the qualities which that painter has contributed to painting.

# ROCHESTER

Oriental and European miniatures of the XIIIth to XVIIIth centuries, furniture, textiles and glass of the Italian Renaissance, landscapes by Gustave Cimiotti, sculpture and paintings by Blanca Will, contemporary American bronzes and wood-cuts by Alice D. Laughlin of Pittsburgh are the features which have brought a wide variety of interest and significance to the October exhibition of the Memorial Art Gallery of Rochester, N. Y.

Sculpture by Paul Manship, the most recent products of his Paris studio, which were brought to America last winter, are on view in the Sculpture Hall. They give new evidences of his notable talent for decorative yet virile form and a superb compositional sense which makes each line and space relationship a thing of subtle and potential rhythm. "Diana," "Actaeon," "Europa and the Bull" "Atalanta," in bronze, are among the finest. In marble there is a beautifully wrought fountain figure of Anadyomene. In the group of portrait heads are the following subjects: "Dr. Keppel," "Ambassador Herrick," "John Barrymore,"

"Dr. Mary Cary Thomas" and "Pauline Manship."

In the Italian Renaissance interior is assembled a notable group of credenze, cassoni, refectory and lyre-end tables and in a collection of peasant furniture a Sicilian chair, Tuscan table and bread box from Abruzzi, all of the XVIth and XVIIth centuries, from the collection of Carbone of Boston.

A Dante chair of the XVIIth century and a monastery well-chair with panelled sides have been purchased from the exhibition and presented to the permanent collection of the Art Gallery by Mr. and Mrs. James Sibley Watson.

# ST. LOUIS

Paintings by Mark Dodd, included in the exhibition at the Healy Gallery, are now on view.

The first impression of Mr. Dodd's work is that it is "clean." The other outstanding feature is its convincing presentation of form. The incidental figures show keen understanding of character, the quaint or decadent types of lazy mountaineer, and the decorative pattern of even the smallest of these pictures is laid in with a sure hand.

One of the most important small exhibitions ever brought to St. Louis is the collection of seven masterpieces at the Noonan-Kocian Gallery, sent out from the John Levy Galleries in New York recently. The first thing to greet the eye is the 1868 "Fisherman," by Corot, a picture as fine as the world-famous "Fisherman," which was sold last year for \$80,500. The one now in St. Louis belongs to the "silver-green" period, which was Corot's greatest period. It has several times been displayed in the Pinakothek Museum in Munich.

Of the others, all of which are portraits, the most interesting from an historical point of views is the Andrea Solario portrait of Louis XII, painted in 1507. Technically the picture is marvelous, in striking contrast to the early work of Rembrandt and the portrait by Rafael del Garbo, on the same wall. The latter was painted in 1500, while the study of Saskia, in an Oriental headdress, bears the date 1635. The first impression of the Rembrandt is peculiar. We are so accustomed to the later work of that master of genuine impressionism that this detailed technique is a trifle disconcerting. We have to remind ourselves that at 29 Rembrandt van Rijn was still painting according to the most approved methods of his era.

By contrast with these three works which fall within the period 1500-1635 is a portrait of the French Revolution period by Francois Drouais, the sitter being Madame Marie de Savoie-Carignan.

# DETROIT

The Hanna-Thompson Co., David Whitney Building, announce that Hugh

M. Dunbar, the nationally known print expert representing the Roullier Galleries of Chicago, will spend the coming week at their galleries with a collection of rare prints.

One of the prizes of his collection is a rare copy of Whistler's famous dry point popularly called Mr. Mann, but in reality a portrait of Henry Newnham Davis, done in 1860.

Another fine imprint is an early

proof from Millet's "Going to Work," one of his most valuable plates, and this an especially beautiful impression. An original lithograph of a distant fort with a tree in the foreground by Corot is another valuable print which will be eagerly sought by collectors.

Among the moderns, the collection includes a beautiful print of Veere from the Holland series by James McBey, one of the most popular of the modern

etchers, and the Desert of Sinai by the same artist, etched from a sketch made in Egypt with Allenby during the war. Ferdinand Gaillard, the last of the great French etchers, who died in 1888, is represented by his masterful portrait of Sister Rosalie.

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## EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Elisa Sullo and William J. Potter, watercolors by Marion Harris and portrait sketches by Bryan Higgins from November 1 to 14. Exhibition contemporary French art.

Anderson Galleries, 489 Park Ave.—Exhibition of sculpture by Pierre de Soete until November 12; eighth annual exhibition of Louis Comfort Tiffany foundation and shell mosaics from the Sanibel Studios, November 10 to 26.

Arden Gallery, 460 Park Ave.—Exhibition of portraits by eight contemporary artists until November 25.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic.

Babcock Galleries, 5 East 57th Street—Exhibition of paintings by Thomas Eakins & George Waller Parker, until November 19.

Belmont Galleries, 137 East 57th Street—Permanent exhibition of old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Exhibition of paintings by Emile Branchard until November 12.

Butler Galleries, 116 E. 57th St.—Exhibition of pastels and water colors by Margery A. Ryerson until Nov. 15 and mezzotints by contemporary engravers through month.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American painters.

De Hauke Galleries, 3 East 51st St.—Exhibition of contemporary French art until November 12.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings and drawings by Philip Evergood until November 19.

F. Valentine Dudensing, 43 E. 57th St.—Exhibition of forty contemporary American artists until November 15.

Durand-Ruel Galleries, 12 East 57th Street—portraits by Quistgaard November 7 to 19.

Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters.

Ferargil Galleries, 37 E. 57th St.—Exhibition of work in red chalk by Rafael Sanchez Yago to November 14.

Gainsborough Galleries, 222 Central Park South—Old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Memorial exhibitions of paintings by Oliver Dennett Grover and paintings and sculpture by Charles M. Russell and exhibition of paintings and drawings by Paget-Fredericks until November 19.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Greuze, Boucher and others.

Harlow, McDonald & Co., 712 Fifth Ave.—Exhibition of etchings and watercolors by Donald Shaw McLaughlin until November 7.

P. Jackson Higgs, 11 E. 54th St.—Paintings of the English school.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings and drawings by John Taylor Arms until end of month.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of old wood cuts until November 30.

Kleinberger Galleries, 12 E. 54th St.—Special exhibition of French primitives in new gallery.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of one hundred masterpieces of graphic art from November 9 to December 3.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by H. E. Schnakenberg until Nov. 10, and etchings in color by Bernard Boutet de Monvel to November 12.

John Levy Galleries, 599 Fifth Ave.—Exhibition of paintings by L. Bonamici until November 14.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Exhibition of antique mirror frames to November 12.

Macbeth Gallery, 15 E. 57th St.—Exhibition of marines by Clifford Ashley until November 14.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Toiles de Jouy and prints through November, architectural details from the exteriors of early American houses through December 4.

H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings of China and Tibet by Alice Job and drawings of English and French cathedrals by James Wilkie to November 12.

Montross Galleries, 26 E. 56th St.—Exhibition of water colors by John Eddy Hutchins to November 12.

New Art Circle, 35 West 57th St.—Exhibition of work by Weber, Karhol & Sheeler from November 7 to 21.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Opportunity Gallery, 65 East 56th St.—Modern paintings, drawing and sculpture selected by Walter Pach.

Our Gallery, 113 W. 13th St.—Exhibition of paintings, drawings, lithographs and water colors of Mexico by Pop Hart until November 23.

The Potter's Shop, 755 Madison Ave.—Exhibition of pottery and glazed sculpture by Carl Walters until November 8.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Rehn Galleries, 693 Fifth Avenue—Paintings by John Carroll.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by Picasso, Matisse, Derain, Utrillo, Vlaminck, Friesz, Pascin, Modigliani, Soutine and Laurencin until November 30.

Schwartz Galleries, 517 Madison Ave.—Exhibition of etchings by McEly, Bone and Cameron until November 14.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of paintings and glass sculpture by Ladislav Medgyes and water colors by Bernard Lintott from November 7 to 21.

Arthur Tooth & Sons, Madison Hotel, 15 East 58th St.—Exhibition of fine English portraits, modern British and French art.

Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.

Vernay Galleries, 19 E. 54th St.—Collection of colored salt glaze ware and Worcester of Dr. Wall period.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings and drawings by Jean Negulesco to November 12.

Wildenstein Galleries, 647 Fifth Ave.—Sculpture by Allen Clark until November 12 and paintings by seven Philadelphia artists until November 9.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of paintings by Emma Ciardi until November 15.

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